CHILDREN'S SPRING FASHIONS NUMBER

VOLUME XXIX
NO. 10

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7 MARCH
1907

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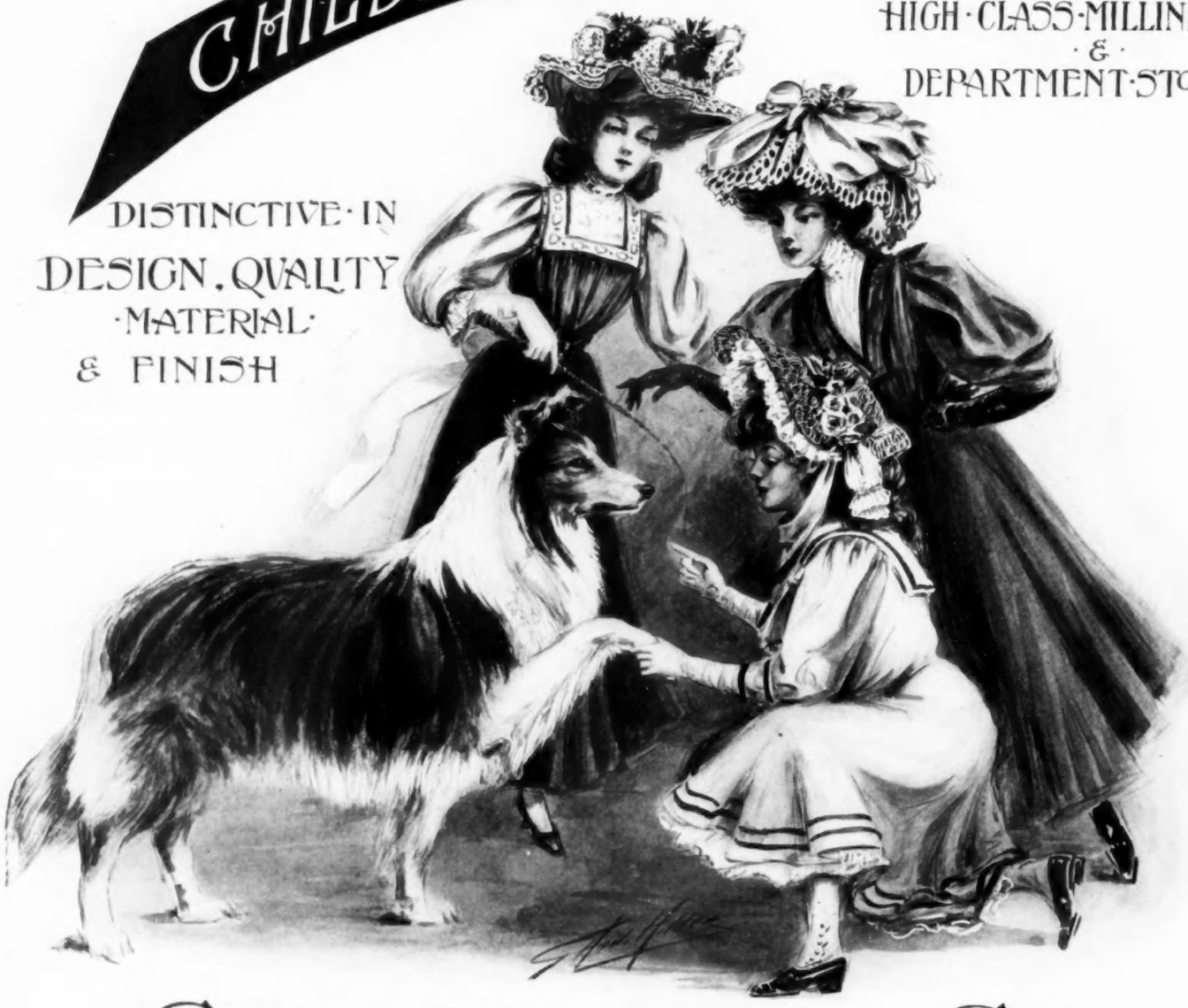

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(Wholesale Only)

126 · 128 · FIFTH AVENUE · NEW YORK

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All weights, thinnest to the very heavy, different ribs and plain, for 25c a pair.

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Patrons living at a distance may be assured of satisfaction, ordering by post.

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you need a **genuine**
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Made only by the
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Leaflets of perfumed powder, portable in pocketbook, and applied without attracting notice or sprinkling corsage, Invaluable at dances, golf, on journeys etc., removing dust and smut, leaving the skin cool and delicately perfumed.
The genuine are thinly and evenly spread on specially prepared perfumed paper. BEWARE OF CHEAP AND BLOTCHY IMITATIONS, on stiff, hard paper; THEY ARE WORTHLESS.
SOLE AGENTS
F. R. ARNOLD & CO.
New York

[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should include a stamped and addressed envelope for reply and state the page and date.]

FAcial massage has been and is now one of the most widely discussed subjects having reference to the toilet. It has been often recommended and spoken of in different magazine articles where treatises of varying length are frequently given to explain its merits and possible results. Judging from the numerous inquiries for reliable information as to a good cream to be used for this purpose it is a subject of very general interest and I have made a careful and thorough investigation into the qualification of many of the preparations now being generally used. Among about a dozen of the best of these creams is one which sells for a reasonable price and seems compounded with due regard to the most stringent requirements of modern science. It penetrates the pores, soothes, invigorates, refreshes and cleanses,giving results often surprisingly speedy as well as decided. By its rapid penetration it works a way through and behind the countless pores of the skin, bringing out all impurities, and creating a more lively circulation of the blood. The cream is pale pink in tint and put up in fancy crystal jars of considerable size. A booklet on the art of massage accompanies each jar. Price $1.00.

Experience is often the best guide and it is not unnatural that a famous specialist in the making of artificial pieces of hair, and in superficial care of the head should have evolved a practical and efficient tonic for the permanent benefit of the hair. Thousands of different cases come under the eye of this expert each year and the vast knowledge he has gained of all kinds and conditions of hair ailments, and their amelioration or cure has made it possible to arrive at the best possible result in a series of tonics and ointments, which are the direct result of this mass of experience. Hair has never yet been grown on an absolutely bald spot, but not one head in a hundred is actually in this condition, for if examined with a magnifying glass a tiny down too fine for the eye to see will be noticed. While this down remains there is still hope of cultivating a growth of hair, but after it has gone, no stimulant will restore it. The hair is a living vegetable growth and needs nourishment, the scalp must be a kept free from clogging dandruff and conditions must be carefully watched in order that the right treatment may be given. The tonic to which I have reference will positively stop the hair from falling and make it stronger, healthier, glossier and more full of life. The proper nutriment is supplied directly to the roots, and taken up by them, eliminating any dry, brittle appearance and promoting luxuriant growth. A wiser proverb was never framed than that which asservates that "An ounce of prevention is worth a pound of cure" and those who have good hair would do well to look well after its health and well-being nourishing and feeding it in the way all vegetable growths require. The complete set comprises two large bottles of tonic and a jar of salve with brushes for applying the former. The price is $5.00 complete. There is also a preparation for shampoo which is an extraction of the resinous pine and palm trees. This is cleansing, strengthening and antiseptic.

A new soap made by a well-known house has a delightfully fresh and wholesome odor, though it has not a particle of perfume and takes its scent from the essential oil and balsams of which it is composed. It is entirely vegetable, is made without coloring matter and besides soothing oils, contains medicaments which are desirable for the tender skin of children, also alleviating chaps or skin disorders. Price 20 cents a cake.

Though there are good, useful creams in plenty, it will be difficult to find one combining more unusual and delightful qualities than the latest importation of this variety from Paris. In the first place the odor is simply delicious, and as refined and delicate as possible, the substance is perfect and the effects much more far reaching than those of any ordinary cream. It whitens, softens and beautifies the skin to a remarkable degree. Price $3.50.

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It is a characteristic tone of the Lily of France Corsets that gives the gown an indescribable distinction. The Lily of France Corsets comprise models of the newest cuts, adapted to all sorts of figures. This one is for medium figures, and its particular charm is in its effective simplicity.

We will send you descriptions of the various styles, and refer you to a nearby agent if you will ask.

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As a coiffure mirror it will show a full view of the front, sides, back and top of the coiffure. Being portable, it is indispensable as a toilet mirror. It can be carried in a suit case, taking up very little room. Will be pleased to send one to your home for demonstration or call at the office. *Write for booklet "B."*
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CARD DIRECTORY

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VOGUE

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7 March, 1907

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ADVERTISING AND SUBSTITUTION

Nearly every magazine reader has experienced successive modifications of his attitude toward advertising, tolerance succeeding hostility and eventually giving place to a frank recognition of the fact that a magazine without advertising would not only be strangely incomplete and rather flat but would also be lacking in a feature of immense practical value.

Production is but one phase of a people's economic life. What a nation consumes is a truer gauge of its civilization than what it produces. Advertising not only stimulates production by increasing demand, but also makes consumption more varied, widespread and discriminating, by disseminating information regarding goods produced. It is because of this highly important social service that advertising has attained its present imposing magnitude and those engaged in it have been accorded such an honorable place in the world of business.

It may be safely assumed that an advertised article is a good article. Publicity searches out flaws and exposes shams. Inferior goods cannot be safely held up to continuous public scrutiny, and the person who through advertising invites the critical attention of the public to unworthy goods takes the most expeditious and expensive method known of closing his markets.

Advertising is becoming more and more exact and scientific in its methods. Originally a mere device for catching attention, it has become a logical mode of presenting goods to the attention of possible purchasers and of influencing favorable consideration by a cogent summing up of their merits.

Advertising, of course, is costly and, it is often claimed, raises the price of goods to the consumer. That does not necessarily follow. Distribution is as important an economic factor as production. Economy in production may be quite offset by inefficiency in distribution. Advertising promotes immensely the efficiency of distribution, and thus contributes to a lowering of aggregate cost. It is therefore an economic error to purchase unadvertised goods.

Given an article believed by its exploiters to be susceptible of widespread sale, advertising will be estimated among its legitimate charges as certainly as freight and office expenses. The appearance of an advertisement is an indication that the advertisers have faith in the merits of the goods they offer, while sustained advertising is prima facie evidence that those goods are withstanding the test of publicity. Advertising thus becomes a guarantee of quality and a safeguard to the purchaser. It is a regrettable fact, however, that many persons will allow themselves, on the assertion of a salesman that an article which he wishes to substitute for one reason or another is "just as good," to be deprived of this guarantee and safeguard. All the inferences are against the truth of such an assertion. Were it really just as good its exploiters would never have resorted to unworthily trading on another's reputation.

Masquerade and mimicry are rife. There are in Nature harmless flies, which look like wasps and will curl up as if to sting when touched. Substituted goods are much the same in their mimicry of advertised articles as these wasp-posing flies, with the important difference that those who touch them will really get stung.

QUICK-PRINT SECTION

THE SALE AND EXCHANGE

UNder the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver, or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 March, '07

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article already disposed of.

FOR SALE

233. Documents bearing signature of Zachary Taylor, 1820. Also of Franklin Pierce 1850. Signed while in Presidential Office.

236. A round solid mahogany dining table with five leaves. Ten dining room chairs, two armchairs. Extremely reasonable.

HAND-WORK

217. Hand-embroidered petticoat flounces; $5.00 up.

218. Artistic hand-embroidered maternity gowns, $25.00 up.

237. Orders taken for little girls' lingerie frocks, daintily made. Also infants' caps.

SPECIAL SERVICES

230. Visiting Secretary by lady of refinement and culture, has traveled, versatile and amiable. References.

WARDROBE SPECIALISTS

231. Soiled corsets and silk, cotton or lace waists dyed the most delicate or deeper shades. Will call with samples. Private.

INSTRUCTION

235. Bridge Whist taught in six lessons—at residence or pupil's home. Reasonable terms.

Vogue to be dated 14 March will be the Dress Specialties and Textile Number. The newest fabrics and novelties will be fully described and illustrated.

DESCRIPTIONS OF FASHIONS

PAGE 349

UPPER LEFT.—Hand-made imported coat of sheer white French muslin, the cape exquisitely hand-embroidered, and bordered by a lace-edged ruffle below a lace inserting. Between the inserting and the ruffle top is a hand-embroidered beading, which is also used above the border ruffle at the coat hem. The loose lining is of Persian lawn, with ruffle at the hem, edged by narrower Valenciennes; rosettes of pink Liberty satin trim at front with streamer ends to hem of coat. The poke bonnet has a tri-ruffle under brim; each ruffle shirred on cords and edged with lace; the crown and outer brim are of the French muslin embroidered by hand; pink Liberty satin ribbon trimmings.

LOWER LEFT.—Empire coat of soft finish white French piqué, hand-embroidered in eyelet and convent designs combined. The edges of cuffs, collar and coat are scalloped. Hat to match with button on crown.

LOWER MIDDLE.—Empire frock of sheer white French batiste embroidered in ring dots, the insertings and edgings are of Valenciennes lace. The fullness is in short hand-run tucks below a band of fine swiss embroidery, through which a soft satin ribbon is run. Mushroom hat of white French nainsook, the brim in two lace-edged ruffles shirred on cords, white button roses trim the pink louisine ribbon bandeau and a ribbon ties around the crown.

UPPER RIGHT.—Hand-made frock of sheer white French nainsook, with Valenciennes insertings in yoke and cuffs over which the hand-embroidered designs continue; lace frills finish wrists and neck and hand-made beading is inset at arm seams and yoke edge. Two clusters of hand-run tucks are above the hem. Natural Tuscan Marguerite bonnet with shirred white Liberty-satin ribbon and chiffon at edges. Liberty satin ribbon bows and streamers are placed at ear corners, a cluster of small pink roses dangling at the left side.

LOWER RIGHT.—Princess dress of white dimity with cluster stripes and printed pink rose buds. The insertings in bertha, cuffs and skirt are of fine Valenciennes lace, and the fullness is shirred at the waist line. White nainsook sun bonnet with lace edge brim-ruffles; pink ribbon bow and tie strings.

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LEFT FIGURE.—Princess frock of pale pink silk mull the tucked skirt and full waist are shirred and attached at the waist-line. The yoke is of Valenciennes insertings. The bertha, cuffs and front panel are of white Venise lace, the panel ending in a point over the shirrings. Mull rosettes trim the waist and sleeves.

SECOND FIGURE.—Soft finish white French piqué frock with flounce, yoke, yoke straps and cuffs hand-embroidered in eyelet and convent designs combined. The skirt is circular with a circular flounce above which are two stitched straps with vining between.

THIRD FIGURE.—Costume of light cadet blue plaided, spring weight suiting, the plaid is over a hairline checked ground, and in the corners of the intersecting lines are small embroidered silk figures. The edges of the slashed jumper waist and sleeves are embroidered in a self-tone silk vine, and the belt is stitched to correspond to the plait edges in the skirt. White nainsook guimpe tucked with Valencinnes lace insertings.

FOURTH FIGURE.—Dancing School frock of sheer white French batiste, with insertings and border ruffles of Valenciennes lace, the skirt panels, bertha, yoke and front panel in waist are of convent hand embroidery. The waist and skirt are attached with a very fine embroidered heading, and the dress is worn over slips of various colors.

MIDDLE PAGE

LEFT FIGURE.—Bohemian costume. The skirt is of orange satin with inserted bands of Bulgarian embroidery, spangled with different colored metal paillettes; the sash in Roman stripes. The blouse is of sheer white mull, very full and caught in by a black velvet belt with a gold filigree buckle; green velvet bolero, bordered with gold sequins and appliqué in the coloring of the bands in the skirt, two narrow straps of green and gold are caught on edges by rosettes from which tassels dangle. Orange satin kerchief-cap, bordered with sequins, the tambourine is tied with colored ribbons.

SECOND FIGURE.—Court jester's costume in pale blue and scarlet satin; each point and the edges at front fastening are bordered with a fancy silk braid in the same colors. Bells trim the point ends, and the hood points are wired to half length; the hood is attached to the cape effect. The staff is wound with ribbons to match and at the end has a Punch's head and loops with bells. The belt is of both colors arranged to bring the scarlet over the pale blue side of the coat.

THIRD FIGURE.—Venetian costume with bertha of ecru Venetian lace and lace-bordered ecru linen apron, the linen with a coarse open mesh. The bodice and full skirt are of mauve lansdowne, and the sleeves are of mull. Vines of silk applique in a brighter shade of mauve ornament the skirt. The cap is of net ruches edged with Mechlin lace; the bows and tie ends are of pale blue taffeta ribbon; blue ribbons knot at the collar ends.

FOURTH FIGURE.—Bulgarian costume, with plaited skirt of two-toned reseda and tan taffeta, the sash is in vivid Roman coloring with an overbelt of gold galloon fastening with filigree gold discs. The underblouse is of coarse natural color linen crash very full and bloused all around over the sash top; the sleeves are bordered by Bulgarian embroidery, a band at edge of each circular flare. The sleeveless bolero is of French blue velvet, the slung coat at left shoulder is of same shade with a collar of flame color satin and trimmings of gold lace braid, gold frogs and buttons, the soutache dangling in loops beyond the buttons. Gold braid also edges the bolero. Roman ribbon is tied around the hair with a bow at the right side. Black velvet hat with aigrette in flame color. Blue knicker trousers show above the patent leather boots.

FIFTH FIGURE.—Rosalind costume in white satin with green velvet cape and satin sash, the chemisette is of sheer white mull; white silk stockings and suède shoes with silver buckles. The cap is of white with a pale green plume; and the sleeves of the jerkin are slashed over the full mull sleeves, the ends of points are fastened together.

SIXTH FIGURE.—Cuban costume with a lace skirt and orange taffeta bolero, the underbodice and puffed sleeves are of orange silk mull. At the heading of the top ruffle on the skirt pale pink roses and leaves are placed at intervals; the large hat is of white felt with a black quill, across the flared front brim and a second quill thrust through the back brim to show at right side of underbrim. A pale pink satin ribbon forms the crown band, and is drawn through the brim slashing at the back and knotted in a many-looped bow at left, falling over the hair. Orange silk parasol edged with lace, a bow of orange ribbon on the handle.

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LOWER MIDDLE FIGURE.—Tan covert cloth coat with collar and cuffs of darker brown velvet; bone buttons.

UPPER FIGURE.—Tartan plaid Scotch gingham with back and front in wide box-plait at middle and side plaits beyond. Separate collar of white linen with embroidery inserting above hem. Green surah tie and green leather belt.

LOWER RIGHT FIGURE.—Dancing school frock of white French mull with Valenciennes insertings, the ruffle edges are in borderie Anglaise designs. Soft sash of Liberty satin, tied at front. The flounce top and deep yoke are in hand-run pin-tucks.

LOWER LEFT FIGURE.—Lansdowne frock, box-plaited. The yoke is of Irish crochet lace, trimmed with taffeta bands, the belt and cuffs are of lace bands edged with taffeta. A fold of taffeta is above the top flare at skirt hem, and the buttons are covered with the silk.

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UPPER LEFT.—Natural color rice braid hat with bandeau of brown velvet and a twist of two-toned leather color louisine ribbon. The same two-toned ribbons form large double loop bow at front.

LOWER LEFT.—Navy nacré Mackinaw straw, with large tam crown. The trimming is navy velvet ribbon, an end is taken from bow knot over the crown at left and caught through a slashing. At the right side an end is passed through two slashings.

MIDDLE FIGURE.—White Milan continental hat with two rosettes of shirred white louisine ribbon. A long white quill is caught between the rosettes at left of front.

UPPER RIGHT.—Hat of natural leghorn straw with crown of Valenciennes ruffles mounted on maline. A twist of pale blue louisine ribbon forms crown band with large bow at front.

LOWER RIGHT.—Mushroom hat of white Milan straw with crown band and loop rosette of white chiffon louisine ribbon. Bandeau of white velvet and ribbon.

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LEFT FIGURE.—Hand-made frock of sheer white French batiste, the yoke, cuffs and inset band above the hem are hand-embroidered; the yoke and shoulder shirrings at the back corresponding to those at the front. The waist is box-plaited below the yoke and the full attached skirt has a cluster of tucks down the inserted band.

MIDDLE FIGURE.—Amber linen frock, with plaited skirt and wide box-plaited effect at the front and back; which is hand-embroidered to yoke depth in white and leather brown. The cuffs are tucked and embroidered alternately, and the belt is of black patent leather.

RIGHT FIGURE.—Pale blue linen frock with collar and shield embroidered in eyelet design. The frock is in boxplaits and fastens with fly, belt of black patent leather.

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LEFT FIGURE.—Child's wrapper of pale blue krinkledown, the shawl collar, cuffs and border are trimmed with bands of self-tone washable twilled silk. Fastened with olives and pale blue cords.

MIDDLE FIGURE.—Wrapper of light pink grizzlydown, a new weave in the krinkledown materials, in which zigzag stripings appear between the straight stripes. The collar continues to the hem, as graduated revers and is of pale pink peau de crêpe, the epaulette effects and the roll cuffs are of the same silk. A sailor collar of ecru lace trims the shoulders and there are silk crochet buttons and cord loops. A scarf of the crêpe, with fringe at ends passes through the straps and knots at the front.

RIGHT FIGURE.—Wrapper of crimson krinkledown. The border band and sailor collar are mitered at corners and trimmed with straps, that are caught at the points with buttons. A cord finished with tassels passes through the straps at waist line to tie at the front.

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LEFT FIGURE.—Mixed gray homespun suit with herring-bone striping; the coat is belted and the knicker trousers fastening with a strap at the knee. Cap to match.

SECOND FIGURE.—Blue English serge sailor suit, the collar and cuffs, braided with the regulation white tape. A red band trims the left sleeve and an emblem is embroidered in scarlet on the right sleeve. White shield with blue collar, blue sash, white knotted cord tied over sash.

THIRD FIGURE.—Blue serge sailor suit with kilted skirt; the collar shield and cuffs are of white piqué, emblem is embroidered on the shield and sleeve. Blue serge scarf.

FOURTH FIGURE.—White linen Russian dress with border band at the left side of light blue linen braided with white soutache; the cuffs fasten with pearl buttons, and buttons and cords trim the left side of front to yoke depth; pale blue tie, and white leather belt. White straw roll brim sailor hat with blue ribbon band.

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No. 1—Dancing school frock of soft finish white French piqué, with collar border of Irish crochet lace, Irish lace beading insertings are in cuff tops, yoke and at the middle of the tabs that trim the revers; and through the beadings soft satin ribbons are run.

No. 2.—Party frock of sheer white batiste, the skirt is of embroidered batiste flouncing, the bertha corresponding in design. The cuffs are of the embroidery, and the guimpe is of Persian lawn with Valenciennes insertings. Satin ribbon sash.

No. 3.—Princess dress of embroidered French piqué, the bertha edge and hem top are braided with a very fine soutache in vine and berry design. The sleeves finish with long cuffs, braided at the wrist and a batiste plaiting borders the bertha. Lace guimpe yoke.

No. 4.—School suit of Scotch tweed, with knickerbockers fastening at the knee with strap. Sack coat and single-breasted waistcoat.

No. 5.—White union linen dress, with inserted bands of eyelet embroidery on firm nainsook. The belt and cuffs are also of the embroidered banding, and the attached skirt and waist are box-plaited.

No. 6.—Light brown Iansdowne house dress for young girl, with cluster tucks at the skirt hem; the waist is full, and blouses slightly at the front over a crush girdle of taffeta in a deeper shade. A stitched band of taffeta finishes the waist at yoke, the guimpe yoke is of tucked cream batiste. Taffeta pipings are at the waist edge and top of the long cuff.

No. 7.—Shirtwaist suit of light pink French linen trimmed with crochet buttons and embroidered in blind buttonholes. The skirt is plaited and the plait edges are stitched to graduated depths; rows of stitching finish the hem top. The sleeves finish with deep cuffs buttoning full length and the back of the waist has three full length tucks at either side.

No. 8.—Party dress of fine white Nainsook with insertings of Cluny lace; the waist is tucked on the shoulders and in panel, and crosswise on sleeves at the hem. The attached skirt is tucked below the belt, and in front panel to half length. Diamond medallions and strips of lace alternate at sides and back, and the sash is of Liberty satin.

No. 9.—Child's school coat of gray griffonette cloth, the collar and cuffs are trimmed with fancy radium braid a shade deeper; gray bone buttons fasten the coat.

No. 10.—Party frock of swiss muslin with insertings of footing and swiss muslin embroidery, ruffles of the embroidery bordering the collar effect and finishing the sleeves. The collar is of embroidered strips rounded at the ends, and the soft vest front is of footing insertings with an embroidered band at the top.

No. 11.—Boy's raincoat of tan cravenette, single-breasted, and with roll cuffs. Cravenetted felt hat.

No. 12.—Girl's summer rain coat of pluvette cloth in pongee color, belted at the back, and tailor finished. Buttons covered in the same material fasten and trim.

No. 13.—White batiste lingerie blouse, embroidered in small dots, the yoke and cuffs are of Mechlin lace insertings, the cuffs are finished with lace ruffles and the yoke is outlined by a band of batiste embroidery. The shoulder yokes are of narrow ruffles of embroidered batiste.

No. 14.—Rain coat of Tartan plaid rubber-silk, with plaited cape effect below the yoke, that forms the sleeves; the buttons are covered in the same fabric.

No. 15.—Sailor suit of navy blue Vivella flannel with collar and cuffs of cardinal linen trimmed with bands of blue linen to match the flannel; the scarf is of cardinal surah and the shield is of white linen with a collar in the two colors.

No. 16.—Pink and white hairline check gingham trimmed with bands of pink chambray; the belt is also of chambray. Guimpe of white Persian lawn.

No. 17.—White broadcloth coat with white pearl buttons, the yoke edges and cuff effects stitched in several rows. The back of the coat has a double box-plait at the middle.

No. 18.—Russian sailor suit of blue linen, box-plaited below the yoke; the collar and shield are of white linen, a band of blue finishing the neck. White patent leather belt, blue surah tie.

No. 19.—Boy's sailor suit of white duck, with red linen collar and cuffs braided with white soutache; red surah tie. The shield has a red linen neckband and the sleeve emblem is embroidered in red and black.

No. 20.—Shantung pongee coat with a collar of pale blue faille; the buttons are of ecru pearl. The epaulette effect is finished with a corded piping and the sleeve fullness is gathered beneath; the cuff tops and borders of front are slashed in tabs, and the back of the coat is in a triple-edge wide box-plait.

No. 21.—White galatea sailor suit with navy blue collar braided in white cotton soutache, the sash is of blue surah, and the boatswains whistle is of white cord. The blue cuffs braided in white.

No. 22.—Striped gray tweed overcoat with a box back. Puttees of tan leather.

No. 23.—Sack coat and waistcoat of black worsted suiting with black and white striped trousers.

No. 24.—Boy's Eton coat and waistcoat in black spring weight hard finish worsted suiting, the trousers are of grey and black striped material.

No. 25. White Persian lawn frock, with skirt of Swiss embroidered flouncings, the bertha ruffle and sleeve ruffles of the embroidery in a narrower width; the insertings in yoke and between the tucks match in design.

No. 26. White linen, with hand embroidered yoke outlined by fancy cotton braid; the collar and cuffs are in fine tucks, and edged with filet lace. Below the yoke the waist is in groups of tucks to belt at back, and the attached skirt has a box plait at either edge of placquet. Crochet buttons trim.

No. 27. White handkerchief linen dress, with hand-embroidered yoke; the ruffle edge and insertings in collar are of baby Irish crochet lace. The skirt is tucked beyond the box-plaited front gore, and is attached to waist with fullness in gathers.

No. 28. Pale blue linen lawn dress with collar edge and sleeve ruffles hand embroidered in scallops; the insertings, yoke, collar and belt are of white filet lace. The princess panel front is in hand run, crosswise tucks.

No. 29. Leather-color linen dress, the waist and attached skirt are box-plaited, and the sleeves box-plaited from wrist to elbow. Detachable collar and cuffs of Irish crochet lace.

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Garrison.—At Dr. Runyon's Sanitarium, South Orange, N. J., 27 February, Wendell Phillips Garrison, son of William Lloyd Garrison, and Helen Benson Garrison, in the 67th year of his age.

Morton.—Suddenly, on 27 February, at Lakewood, Laura Geddes Baldwin, wife of Washington Morton, and beloved mother of John N. Morton and Laura Baldwin Seybel.

ENGAGED

Slocum-Halliwell.—Miss Marion Slocum, daughter of Mr. Francis Ricketson Slocum, of New Bedford, Mass., to Mr. Thomas Jewett Hallowell, of New York.

WEDDINGS TO COME

Burden-Rives.—17 April, Grace Church Chantry.

Devens-Wetmore.—6 April, St. George's Church.

Douglas-Kountze.—4 April, St. Thomas's Church.

Morris-Coster.—6 April, at the residence of the bride's mother.

WEDDINGS

Butler-La Montagne.—Mr. Nicholas Murray Butler and Miss Kate La Montagne, daughter of the late Auguste La Montagne, were married on Tuesday, 5 March, at the residence of the bride's sister, Mrs. Frances Key Pendleton.

Sanford-Edgar.—Mr. Henry Sanford and Miss Caroline S. Edgar, daughter of Mr. Newbold Edgar, were married on Tuesday, 26 February, at the residence of the bride's parents. Maid of Honor: Miss Agnes Le Roy Edgar. Best Man: Mr. George Sheffield. Ushers: Mr. John Ogden. Present were: Mr. and Mrs. Le Roy Edgar, Mr. and Mrs. Newbold L. R. Edgar, Mr. and Mrs. Robert Emmet, Mrs. J. G. K. Lawrence, Miss Le Roy, Mr. and Mrs. John Ogden, Miss Ogden, Miss Elizabeth Renssen, Mr. Searle Barclay, Mr. Charles Coster, Miss May Sands, Mrs. Arthur Peabody, Mr. and Mrs. Edgar M. Phelps, Mr. and Mrs. John Alexandre, Mrs. Gouverneur M. Phelps, Mr. Samuel Sanford, and Mr. and Mrs. George Sheffield.

Weekes-Higginson.—Mr. Arthur Delano Weekes and Miss Dorothy Lee Higginson, daughter of Mr. James Jackson Higginson, were married on Wednesday, 27 February, in Grace Church Chantry. Maid of Honor: Miss Elizabeth Bethune Higginson. Best Man: Mr. Bradford Weekes.

LUNCHEONS

Fish.—A luncheon was given on Thursday, 28 February, by Mrs. Stuyvesant Fish. Decorations: buttercups, jonquils, and other spring flowers. At each cover was placed a fancy straw basket filled with flowers, and tied with large bows of green ribbon. On the end loop lettered in gold, appeared the name of each guest, and a quotation. Present were: Mrs. Frank Avery, Mrs. George Gould, Mrs. P. C. Hewitt, Mrs. Chatfield-Taylor, Mrs. Reginald de Koven, Mrs. Whitney Warren, Mrs. M. T. Campbell, Mrs. Gambrill, Mrs. James Speyer, Mrs. Gerard, Mrs. Sidney Dillon Ripley, Mrs. Oliver G. Jennings, Mrs. James R. Soley, Mrs. R. Rollins Morse, Mrs. Riggs, Mrs. Keen, Mrs. Ogden Mills, Mrs. Cass Canfield, Mrs. Edmund Randolph, Mrs. Oliver Harriman, Mrs. F. W. Vanderbilt, Mrs. Orme Wilson, Mrs. John Clinton Gray, Mrs. Lydig, Mrs. Lee Tailer, Mrs. H. Le Roy Emmet, Mrs. Henry Clews, Mrs. Baldwin, Mrs. P. F. K. Pendleton, Mrs. Pembroke Jones, Mrs. Adolph Ladenburg, Miss Gerry, Miss Brice, Miss Burden, and Miss Sands.

CHARITY CONCERT

Stony Wold Sanatarium.—A concert was given on Thursday, 28 February, at the Waldorf Astoria, in aid of the Farm Fund of the Stony Wold Sanatarium. Mme. Sembrich and M. Gilibert sang. Present were: Mrs. Henry Vincent Higgins, Mrs. Henry Whitney Munroe, Mr. and Mrs. James Edward Newcomb, Mr. and Mrs. Gardner Wetherbee, Mr. George A. Morrison, Jr.; Mrs. William D. Sloane, Mrs. J. Archibald Murray, Mrs. Henry Bischoff, Mr. A. Morris Bagby, Mrs. Ralph Pulitzer, Mrs. Samuel M. Jarvis, Mrs. George Kidd, Mrs. Charles C. Dickinson, Mrs. Henry H. Rogers, Mrs. R. J. C. Walker, Mrs. Elliott F. Shepard, Mrs. Dave Hennen Morris, Mrs. W. Hazard Field, Mr. and Mrs. Alfred A. Cowles, Miss Dehon, Mrs. Gerrit Smith, Mrs. Clifford Harmon, Mrs. Ogden Codman, Miss Mabel Choate, Mr. and Mrs. Harry Harkness Flagler, Mrs. George G. McMurtry, Mr. William S. Hawks, Mrs. Edward S. Harkness, Mrs. Henry C. Eno, Mrs. William A. Cauldwell, Mr. and Mrs. Anson R. Flower, Mrs. John P. Duncan, Mrs. Daniel Butterfield, Mr. and Mrs. Brander Matthews, Mr. and Mrs. J. Griswold Wentz, and Mrs. Warner M. Van Norden.

INTIMATIONS

Auchincloss.—Mr. Charles R. Auchincloss has rented the W. B. Welling cottage, at Lawrence, L. I., and Mr. Johnston Livingston, Jr., has taken the Flagg cottage at the same place.

Barney.—Mrs. Charles T. Barney will give a dinner on 14 March.

Billings.—Mrs. Cornelius K. G. Billings, is stopping at Chicago.

Festetics.—The Countess Festetics and her mother, Mrs. Louis Haggin, sailed last week. They will go first to Paris, and will probably not return to this country before late next autumn.

Hopkins.—Mrs. Marcus Hopkins, who spent part of the season here, is now at Boston. Mrs. Hopkins is the daughter of Mrs. Walter Floyd Crosby, of Colorado Springs, formerly of New York.

Morton.—Mrs. Paul Morton has issued invitations for a dinner on 18 March, to meet the Chinese Minister.

Sherman.—Mr. and Mrs. Charles E. Sherman are passing the winter at Lawrence, L. I.

Taylor.—Mrs. J. Madison Taylor, of Philadelphia, has been passing several days with her daughter, Mrs. Gifford Cochran, at her residence, 12 East Fifty-fifth Street.

Truax.—Mrs. Charles H. Truax gave a bridge party 4 March.

Thorne.—Mr. Richard Van Wyck Thorne, who has been absent from New York for several years, has returned home. He is a son of the late Quinton Maynard Thorne, and a grandson of the late Richard Thorne.

Twombly.—Mr. and Mrs. Hamilton McK. Twombly will go to Mexico after their stay at Palm Beach, Fla.

Vanderbilt.—Mr. and Mrs. Frederick W. Vanderbilt have returned from Hyde Park, N. Y.

Wilmerding.—Mr. and Mrs. Gustav Wilmerding are in Florida for a stay of six weeks.

CORRESPONDENCE

Monte Carlo.—Late arrivals: Mrs. John W. Mackay, Mr. and Mrs. Warner M. Leeds, Mr. and Mrs. Oliver H. Belmont, Mr. Anthony Drexel, and Mr. and Mrs. W. F. Sheehan.

FOREIGN TRAVEL

Oceanic.—Sailing Wednesday, 27 February: Mr. and Mrs. James Alexander, Mr. H. A. Calvin, Mrs. J. Ridgley Carter, Miss Carter, Mr. W. R. Cartwright, Mrs. H. R. Chamberlayn, Miss Adele Colgate, Mr. A. B. Craig, Mrs. Brooke Baker, Lady de Bathe, and maid, Miss Nora Bayes, Mr. George E. Bean, Mrs. Richard Berridge, Mr. James Brook, Mr. J. H. Brook, Mr. J. D. Murray, Mr. William Mc Farlane, Mr. Allan McLane, Mrs. McLane, Mr. John McMyler, Mr. and Mrs. Frederick Pruyn, Mr. Martin Ratcliff, Mr. and Mrs. Clifford Richardson, Mr. George V. Sims, F.R.G.S., Miss Nellie A. Smith, Mr. George A. Sterling, Countess of Strafford, and maid, Mr. L. F. Wagner, Mr. A. G. Walker, Mr. W. R. Wrrena Mr. M. McCaul Watson, Mr. T. R. Watt, Mr. J. Edward Whitfield, Mr. Robert Wood, Mr. Robert Wood, Jr., and Mr. and Mrs. Colin C. Wyllie.

WASHINGTON

WEDDINGS

Corea-Flemming.—Senor don Luis Corea, Minister from Nicaragua, and Miss India Bell Fleming, daughter of Col. Robert I. Fleming, were married on Wednesday, 27 February, at the residence of the bride, 1408 Massachusetts Avenue. Bridesmaids: Miss Erma Shaw, Miss Eleanor Granger, Miss May Kearney, and Miss Gertrude Fry. Best Man: Senor Enrique Creel, Ambassador from Mexico. The Rev. Teunis S. Hamlin officiated.

DINNERS

The President.—A dinner was given by the President and Mrs. Roosevelt on Thursday, 28 February. Present were: The British Ambassador and Mrs. Bryce, Mr. Justice and Mrs. McKenna, the Secretary of the Treasury and Mrs. Shaw, the Secretary of the Interior and Mrs. Hitchcock, Representative and Mrs. Augustus Gardner, Representative and Mrs. Longworth, the Commissary General and Mrs. Sharpe, Count and Countess von Hatzfeldt-Trachenberg, Mr. and Mrs. Thomas Nelson Page, Mr. and Mrs. George Vanderbilt, Mr. and Mrs. C. C. Glover, Miss Kean, and Lieut. Cyrus R. Miller. Mrs. Roosevelt wore a brocade, gown of blue satin Cinerarias and violets formed the table decorations.

Anderson.—A dinner was given by Mr. Justice and Mrs. Thomas H. Anderson on Wednesday, 27 February, for the Secretary of the Treasury and Mrs. Shaw.

Aoki.—A dinner was given by the Japanese Ambassador and Viscountess Aoki on Wednesday, 27 February.

Belmont.—A dinner, followed by music, was given by Mr. and Mrs. Perry Belmont on Thursday, 28 February.

Butler.—A dinner was given by Mrs. Richard Butler for Mrs. Garrett A. Hobart on Thursday, 28 February.

Gracie.—A dinner was given by Col. and Mrs. Archibald Gracie for Mr. and Mrs. Carl von Mayhoff, of New York, on Wednesday, 27 February.

Hauge.—A dinner was given by the Minister from Norway and Mme. Hauge on Wednesday, 27 February, for the Ambassador from Mexico and Mme. Creel.

Hengelmuller.—A dinner was given by the Austrian Ambassador and Baroness Hengelmuller on Thursday, 28 February. Present were: The Japanese Ambassador and Viscountess Aoki, the Secretary of War and Mrs. Taft, the Assistant Secretary of State and Mrs. Bacon, the Minister from Norway and Mme. Hauge, the Naval Attaché of the German Embassy and Mme. Hebbinghaus, Maj. and Mrs. McCawley, Mr. Purdy, Mr. and Mrs. Hugh Legare, Mrs. Slater, Mr. Butler Ames, Miss Lota Robinson, Miss Patten, Count Hatzfeldt, of the German Embassy, and Mr. Szent-Ivany, of the Austrian Embassy.

Watson.—A dinner was given by Mr. and Mrs. H. A. Grant Watson, of the British Embassy, on Saturday, 2 March.

LUNCHEONS

Hobart.—A luncheon was given by Mrs. Hobart on Friday, 1 March.

Pastor.—A luncheon was given by Mme. Pastor, wife of the charge d'affaires of Spain, on Friday, 1 March.

Shaw.—A luncheon was given by Mrs. Shaw, wife of the Secretary of the Treasury, on Saturday, 2 March.

DANCES

Sixty Couples.—A sixty Couples Cotillion will be given on Friday, 5 April.

Wadsworth.—A domino party will be given by Mrs. Herbert Wadsworth on Thursday, 7 March.

Wadsworth.—A dance will be given by Mrs. James Wadsworth, at Rauscher's, on Monday, 1 April, for Miss Harriet Wadsworth.

INTIMATIONS

Elkins.—Miss Katherine Elkins, daughter of Senator Elkins, has stopping with her Mr. and Mrs. Buckman Lorillard, the latter formerly Miss Kathleen Doyle, of Washington and Asheville, who have been spending the greater part of the winter in Cuba.

Fairbanks.—Mrs. Fairbanks has returned from Altantic City, greatly improved in health.

House.—Aiken.—Representative and Mrs. Wyeth Aiken, of South Carolina, have been called home on account of the illness of their son. They will not return this season.

Boutell.—Mr. Roger Sherman Boutell, Secretary of the American Legation at The Hague, and Mrs. Boutell have arrived at Washington for a short visit to the parent of the former, Representative and Mrs. Henry Sherman Boutell, of Chicago.

Fassett.—Representative and Mrs. J. Sloat Fassett, of New York, have purchased the residence of Rear Admiral McGowan, 1739 N street.

McKinley.—Representative William B. McKinley has taken the house of Miss Catherine Walden Myers, U. S. A., 919 Farragut square.

Sims.—Mrs. Sims, wife of representative Thomas W. Sims, and her daughter, Miss Elizabeth, who have been traveling in Florida since the 1st of January, are established at St. Petersburg, Fla., for the remainder of the winter.

Diplomatic Corps.—Austria.—The Baroness Hengelmuller left Washington on Tuesday, and on Saturday 9 March will sail to spend the summer abroad. In May she will be joined by Baron Hengelmuller and in September will return to this country to spend some time at Lenox before returning to Washington.

France.—The counselor of the French Embassy, M. des Portes, with Mme. des Portes and their daughter, sailed for Europe for an indefinite period, on Thursday, 28 February.

Germany.—Baroness von Sternburg will sail in April to spend the summer abroad. The Baroness will give several dinners this month.

Spain.—Senor Roman Pina Millet, a departmental chief in the ministry of foreign affairs will succeed Senor Don Bernardo Cologan as Minister to the United States.

CALENDAR

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cub=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Boston Symphony Orchestra—22, 23 Mar.	C
Boston Symphony Quartet—22 Mar.	M
Harlem Philharmonic Society—11 Apl.	W A
Kneisel Quartet—2 Apl.	M
Lhevinne—Piano recital—17 Apl.	M
Mendelssohn Glee Club—15 Apl.	M
Musical Art Society—7 Mar.	C
Musurgia Society—23 Apl.	M
Navas—Piano recital—20 Mar.	M
N. Y. Symphony Orchestra—9, 10 Mar.	C
Olive Mead Quartet—11 Apl.	M
Oratorio Society—19, 26 Mar.	C
People's Symphony Concerts—21 Mar.	Cub
People's Symphony Concerts—22 Mar.	C
Philharmonic Society—15, 16, Mar.	C
Rubenstein Club—18 Apl.	W A
Russian Symphony Concerts—14 Mar.	C
St. Cecilia Club—21 Mar.	M
Symphony Concerts for Young People—30 Mar.	M
Volpe Symphony Orchestra—14 Apl.	C

PROGRAMMES AND NOTES

The Musical Art Society, Frank Damrosch, Director, will give its second concert this season at Carnegie Hall, Thursday 7 March, at 8:30 P. M.

Programme:

PART I

Jubilate Deo.....G. P. da Palestrina (1520–1594)
Agnus Dei.....Hans Leo Hasler (1564–1612)
Ascendo ad Patrem.....Jacob Handl (1550–1591)
Tenebræ Factæ Sunt...Michael Haydn (1737–1806)
Caligaverunt Oculi Mei.. " "
Ave Maria.....Felix Mendelssohn (1809–1847)
For eight-part chorus, solo and organ.

PART II

Andante Solenne....Giovanni Sgambati (1843–)
For strings and organ.

Elegy.....Ludwig van Beethoven (1770–1827)

PART III

Legend .....Peter Tschaikowsky (1840–1893)
Blaue Augen, so Weich und Warm
Peter Cornelius (1824–1874)
Two Old French Songs—Harmonized by
F. A. Gevaert (1828–)
Brunette.
Ronde Villageoise.
Fruhlingsblick.....Max Reger (1873–)
The Two Roses } .....Cesar Cui (1835–)
Spring Delight }

The People's Symphony Concerts Auxiliary Club will give its fifth concert this season at

The Princess
Sewing Cabinet
Is finished in Dark or Light Oak, Mahogany, and Cherry, with Art Craft Canvas back to harmonize. Each cabinet is completely fitted with everything necessary for young girls that sew, darn or do fancy work. Price complete, **$4.00.**
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BUYING FOR YOUNGSTERS is only one branch of my profession—but a branch that I thoroughly understand. I appreciate the view-point of the mother who wishes to dress her children tastefully and economically. Also, I have just completed an arrangement with the
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MARGARET HUBBARD AYER WRITES
an illustrated article indorsing the remarkable, successful methods as practiced by Mrs. Kinsman. In conjunction with her Unique and Rare Remedies these Methods are only and exclusively used in New York by Mrs. Kinsman.

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Cooper Union Hall, Friday, 8 March, at 8:15 P. M.

The Marum Quartet will perform a Mendelssohn programme to include the quartet in E flat and the trio for piano, violin and 'cello in D minor.

The New York Symphony Orchestra, Walter Damrosch, conductor, will give its eighth and last pair of subscription concerts this season at Carnegie Hall, Saturday, 9 March, at 8:15 P. M., and Sunday, 10 March, at 3 P. M.

Soloist Signor Mario Sammarco, barytone of the Manhattan Opera House.

Programme:

Symphony, La Reine.....Haydn
Solo.
Scherzo Cappriccioso.....Dvorak
Solo.
Till Eulenspiegel's Merry Pranks...Richard Strauss
Prelude to Die Meistersinger..... Wagner

OPERATIC NOTES

MR. Conried announces a complete evening cycle of Der Ring des Nibelungen to take place during the last two weeks of the season.

The four performances are scheduled as follows. Rheingold, Tuesday, 19 March; Die Walküre, Thursday, 21 March; Siegfried, Monday, 25 March, and Die Götterdammerung, Wednesday, 27 March.

The leading rôles will be interpreted by the same singers, so far as possible, throughout.

Thus, Gadski will sing all three Brünnhildes, and Burgstaller the two Siegfrieds.

Mme. Schumann-Heink, who was to make her re-entrance 6 March, after three years' absence as Brangaene in Tristan and Isolde, will be heard during the cycle as Erda twice, and once each as Fricka, Flosshilde and Waltraute.

Apropos of the Wagnerian performances it may be stated here that Vogue will publish sometime this month an illustrated personal interview by Mr. Stephenson with Mme. Gadski, the favorite Wagner soprano.

Mr. Hammerstein has declared his intention of giving German Opera in French next season.

The Flying Dutchman, Lohengrin, Der Freischutz and others are among the works likely to be produced.

Beginning with the performance of Haydn's Creation by the People's Choral Union, 3 March, Sunday nights at the Manhattan Opera House will hereafter be devoted to oratorios instead of to miscellaneous concerts as heretofore.

It is already announced in conservative Boston that Strauss's Salome will be produced at the Boston Theatre, 5 April, by Mr. Conried's company. Dippel will sing Herod on this occasion.

PAST CONCERTS

Ossip Gabrilowitsch gave another successful recital at Mendelssohn Hall 27 February.

The programme comprised Glazounow's Sonata in B flat minor; Chopin's nocturne in F major and mazurka in B minor; Brahms's intermezzo in E minor and rhapsodie in E flat major; Rachmaninoff's prelude in G. minor (new); Tschaikowsky's chant d'automne; Moskowski's, en automne etude, and Liszt's etude in F minor.

Miss Ellen Bowick of London, who has been received here during previous seasons, gave an interesting recital of original monologues and selections from Dickens with incidental music at Mendelssohn Hall Thursday afternoon, 28 February. Mons. André Bénoist assisted at the piano.

The Volpe Symphony Orchestra, Arnold D. Volpe, conductor, gave its second subscription concert of the season at Carnegie Hall, 3 March. The soloist was Ossip Gabrilowitsch, pianist, who also conducted the performance of his own Overture Rhapsodie.

The other numbers on the programme were Haydn's Symphony No. 13. Tschaikowsky's Fantasie Francesca da Rimini. Schumann's Concerto in A minor and Wagner's Kaiser-Marsch.

The final concert of the orchestra will take place 14 April.

Mr. Bruno Huhn gave a concert at Sherry's Monday afternoon, 4 March.

The programme included a few of Mr. Huhn's songs, some of which obtained their first hearing on this occasion. Among the assisting artists were: Mrs. Edith Chapman Goold, soprano; Mr. Francis Rogers, baritone; Mr. Hans Kronold, 'cello, and Mr. Charles Schultz, harp.

The Kneisel Quartet gave its fifth concert this season at Mendelssohn Hall, Tuesday evening, 5 March. The assisting artist was Ossip Gabrilowitsch, pianist.

The programme included Beethoven's Quartet in E flat major; Schubert's Trio in B flat major for piano, violin and 'cello, and Haydn's Quartet in G major.

AN INTERVIEW WITH FRANCIS MACMILLEN

ON Thursday, 14 March, Vogue will publish an illustrated interview with Francis Macmillen, the gifted young American violinist who returned to his native country this season after ten years absence in Europe.

EXHIBITIONS NOW ON

New York. Montross'. Recent works by J. W. Dewing and D. W. Tryon. Until 9 Mar.

Macbeth's. Paintings by Charles H. Davis. Until 9 Mar.

O'Brien's. Collection of engraved portraits of Washington and Lincoln. Until 9 Mar.

Powell's. Oil paintings by Alfred Vance Churchill. Until 16 Mar.

Art Students' League. Exhibition of work done at the League's Summer School. Until 13 Mar.

Keppel's. Engravings by early German masters. Until 9 Mar.

Katz's. Paintings by Wilhelm Ritchel. Until 9 Mar.

Knoedler's. Portraits by J. J. Shannon. Until 16 Mar.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Tenth exhibition of works by contemporary American artists.

Boston. Copley Hall. Paintings by modern Scandinavian artists, under the auspices of the Copley Society. Until 31 Mar.

Chicago. Art Institute. Special collection of paintings by contemporary German artists; Salon of Photographic Societies of America; and annual of Art Students' League of Chicago. Until 24 Mar.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Philadelphia. Art Club. Sixteenth Annual of Water Colors and Pastels. Until 31 Mar.

Syracuse. Museum of Fine Arts. Collection of European and American paintings loaned by Messrs. Vose, of Boston.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. Until 9 Mar.

Watertown, N. Y. Pictures by American artists. Until 16 Mar.

Worcester, Mass. Art Museum. Exhibition of water-colors. Until 24 Mar.

EXHIBITIONS TO COME

New York. Fine Arts Galleries. Eighty-second Annual of the National Academy of Design. Oil paintings and sculptures. 15 Mar. to 20 Apr.

Knoedler's. Eighth Annual Exhibition of the American Society of Miniature Painters. 6 to 20 Apr. Exhibits received 30 Mar.

Fine Arts Galleries. American Water-color Society's annual exhibition. 1 to 26 May. Exhibits received 19 and 20 Apr.

Boston. Boston Art Club. Exhibition of water-colors and pastels. 15 Mar. to 6 Apr.

Pittsburg. Carnegie Institute. International Exhibition of paintings. 11 Apr. to 13 June.

Philadelphia. Pennsylvania Academy. Fourth Annual Philadelphia Water-Color Exhibition. 1 to 27 Apr. Exhibits received until 11 Mar.

GOSSIP

THE National Academy of Design's eighty-second annual, or spring, exhibition of oil paintings and sculpture will open at the Fine Arts Gallery in New York on March 15, and continue until 20 April. This takes the place of the annual exhibition of the Society of American Artists, which was always held in the spring, but is since the consolidation called the annual exhibition of the Academy, while the Academy's earlier one is designated only as the winter exhibition. It will consist, as usual, only of original works never before publicly shown in New York. The jury of selection is comprised of Messrs Herbert Adams, J. W. Alexander, E. H. Blashfield, Emil Carlson, W. M. Chase, C. T. Chapman, Kenyon Cox, Elliot Daingerfield, F. Louis Mora, Frederick Dielman, Ben. Foster, Robert Henri, W. H. Howe, Samuel Isham, H. Bolton Jones, W. S. Kendall, Frederick W. Kost, Will H. Low, G. H. Maynard, F. D. Millet, J. F. Murphy, Leonard Ochtman, E. H. Potthast, William T. Smedley, H. B. Snell, C. Y. Turner and Irving R. Wiles.

The exhibition of the Art Students' League, now being held at 215 West 57th Street, New York City, consists of work by students of the League's summer school of landscape painting, at Woodstock, N. Y.

Until 9 March there may be seen at the Montross Galleries a number of paintings and pastels by Dwight W. Tryon, and a few figure pieces by Thomas W. Dewing. Among them are the former's Autumn Afternoon, loaned by Col. Frank J. Hecker; May Morning, Afternoon — October; Night — September; Early Moonrise, Evening After Sunset, Twilight, Showers, East Wind, Gray Day—Spring, and Night, and the latter's Mandoline, La Comédienne, Monterey, and The Letter.

On 2 March the New York Public Library's tenth exhibition of American work opened in the print galleries of the Lenox Library Building. Most of the nine preceding ones were devoted to individual artists, and two were general exhibits of wood-engravings and etchings respectively; but since these were held, the Library has again considerably increased its collection of prints by contemporary American artists, and from the new accessions examples by each artist have been chosen to form a representative exhibition.

Painter-Lithography is represented by Arthur B. Davies, R. J. Wickenden, Joseph Pennell, and by H. W. Ranger, J. Alden Weir, and others concerned in the attempt to form a Society of Painter-Lithographers in New York about eleven years ago. A collection of line-engravings includes book-plates by Edwin Davis French (recently deceased), and J. W. Spenceley; plates by F. S. King, Sidney L. Smith, and Walter M. Aikman, for the Society of Iconophiles, and engravings from nature by Oscar Grosch. There are aquatints by C. F. W. Mielatz, book-plates by L. S. Ipsen, and drawings by Carroll Beckwith and Frederick Richardson. Also photographs of statuary by J. Scott Hartley, of the sculpture executed for the St. Louis Exposition under the direction of Karl Bitter, photographs of paintings by F. D. Millet, and etchings by Cadwalader Washburn, Charles Henry White, F. L. Warner, Addison T. Millar, John Sloan, John C. Vondrous, W. H. Lippincott, Blanche Dillaye, Augustus Koopman, I. M. Gaugengigl, and O. N. and Roland Rood.

At the two nights' sale of the Fischof collection of paintings, held at the Waldorf-Astoria on 22 and 23 February, the total amount of $293,845 was realized for 142 pictures. The highest price of the sale was $23,500 paid for Nattier's portrait of Mme. Adelaide of France, the daughter of Louis xv. Some of the other pictures sold with the prices paid are as follows: Don Quixote, by Corot, $23,050; The Wagered Kiss, by Fragonard, $13,500; Return from Pasture, by Van Marcke, $9,900; Portrait of the First Marquis of Lansdowne, by Gainsborough, $12,500; Portrait of Lady Eldon, by Sir Thomas Lawrence, $8,600; Portrait of Mrs. Hales, by Sir Joshua Reynolds, $6,500; Moorish Caravan in Camp, by Eugene Fromentin, $8,500; Visit to the Gypsies, by Diaz, $9,400; The Shepherds, by Corot, $9,000; Frederick, Duke of York, by Hoppner, $5,850; portrait of the Countess de Longeais, $7,400; portrait of Mrs. Augerstina, by Hoppner, $5,800; Innocence, by Greuze, $4,700; Street Scene in Tripoli, $4,500; Landscape, by Cazin, $3,000; Rehearsing, by Ferdinand Roybet, $3,450; portrait of A Lady, by Van Dyck, $4,800; portrait of Louise-Henrietta de Bourbon-Conti, by Jacque, $2,450; portrait of Lady Hamilton, by Romney, $1,700; and The Farm, by Troyon, for $2,600.

On 26 and 27 February the paintings, drawings and sketches of the late Eastman Johnson were sold at the American Art Galleries, at fair prices, the total amount realized being $12,382. One painting, The Corn Husking, was bought for $800, by the Metropolitan Museum of Art. Among the other pictures, Embers—a painting of a poor old man, looking pensively into a dying fire—which received a gold medal at the Pan-American Exposition, and was much talked about, sold for $810; a crayon portrait of Dolly Madison, for $810; and the study for The Drummer Boy of Antietam, for $660.

HAPHAZARD JOTTINGS

NEW DAIRY BY-PRODUCT

IN response to a California inquiry Consul H. S. Brunot furnishes from St. Etienne further information concerning the manufacture of casein from skimmed milk and finally converting it into a hard substance called galalith, or milk stone. The original report appeared in Daily Consular Reports for April 20. Mr. Brunot writes:

"I am informed that the casein is manufactured at Surgeres (Charente Inferieure) by three different processes—precipitation by rennet, by acid, and by fermentation. The manufacturer buys the milk from the surrounding co-operative dairies at less than half a cent per quart, or thirty-eight cents per twenty-five gallons. It is with this casein that galalith is obtained after hardening by formic-aldehyde. But the modus operandi is kept secret and would not be divulged.

The casein industry, as well as that of galalith, is certain to develop considerably on account of the variety of objects which can be made from them and for which there will always be constant demand. It is possible that in the near future galalith will completely supplant celluloid, which has had its day. Every country where the dairy industry is in any way developed will find it to its interest to take up this industry."

DIVORCE IN SAXONY

Divorces in Saxony is the subject of a report from Consul E. L. Harris from Chemnitz. About 37,000 marriages were contracted in the kingdom in 1905, and nearly 4 in every 100 were annulled, the number being 1,341. It is difficult and costly to procure a divorce, else the number would be greater. It is claimed that the indirect cause of the great majority of domestic troubles is the increased aggravated conditions which surround the struggle for existence in commercial and industrial life.

ITALY'S PIANO IMPORTATIONS

According to a report of the Austrian representative at Naples, the annual importation of musical instruments by Italy exceeds $400,000. Of this nearly three-fourths go to the importation of pianos, Germany getting the lion's share by furnishing nearly $200,000 worth of these instruments. The balance comes from Austria. Consul-General Guenther, of Frankfort, comments that American pianos are indisputably among the best instruments made in the world, and the Italians, being a very musical people, should have American pianos adapted to the climate.

BLIGHTED HAPPY HOMES

In the year 1906, the Berlin poor officials relieved 30,000 deserted wives at a cost of $125,000. A great majority of cases of matrimonial troubles resulted from drunkenness, which, for a time at least, breaks up homes. This is an astonishing record for a country which is regarded as essentially one where domestic relations are ideal. In one city alone, be it remembered, did the number of deserted wives each this large total.

SPECIALTIES IN INFANT'S AND CHILDREN'S WEAR

AN extensive line of garments covering exhaustively the needs of infants and small children, and including also many requisites for mothers and women generally, has made a certain firm famous throughout the country. Most of the articles are fashioned of fine knit webbing, while woven textures are exploited also. Scientific principles, practical designs and good make render this stock far superior to other makes, while many articles of the collection are to be obtained only from this manufacturer. Among the unique models the night-drawers stand prominent. These are made in several grades of fabric, costing from sixty cents up. The garment opens in the front, allowing for applications on the chest and throat in case of illness, and the feet, which are in one with the drawers, button at the ankles, so that the whole may be worn with or without feet according to the temperature. Foot baths also may be given easily after the drawers are put on for the night by means of this adjustment. The material is excellent in its characteristics since it is porous and open and gives perfect ventilation to the body, washes easily, is unshrinkable and does not irritate the most tender skin. The little ones can kick and toss to their heart's content when clothed in this suit for the night, without danger of taking cold. Just now summer weights are of paramount interest. The drawers are of the greatest benefit to the little ones on warm nights when little or no bed covering is bearable, yet when the chill toward the early morning if not provided against engender many ills.

The infants' night gowns, designed for children too young to wear the knit drawers are made long enough to be pulled in and tied at the bottom with a draw-string. Plenty of room is allowed for kicking and the most vigorous child will not displace them. Price seventy-five cents up.

Knickerbocker drawers are built so full and wide that the most active child will find them always comfortable. The same qualities that have established the knit fabric as unexcelled make it perfection in this garment, its gauzy texture is soft and grateful to the touch, there are no rough seams or edges to chafe, and its spongy weave is highly absorbent. The knickerbocker drawers are gathered in at the knee on a band. The same drawers come with a wide knee, not gathered. Upwards from forty-five cents a pair is the cost.

Knit abdominal bands are a leading output of this dealer. To secure a fabric that will not chafe or irritate the tenderest skin is of course the first aim in a garment of this sort, and perfection is reached in this model, which, aside from the points above, posesses great virtues in its cut. Open shoulder straps, made to button, allow it to be put on over either head or feet, which saves injurious turning and twisting the arms. These items are only a few from the extensive list of specialties which are enthusiastically appreciated by numberless mothers.

AT THE THEATRES

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Ben Hur
Astor Theatre, B'way and 45th St.
Genesee of the Hills
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Henrietta Crossman in All-of-a-Sudden Peggy
Berkeley Lyceum, 44th St.
The Reckoning
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Louis Mann in The White Hen
Criterion Theatre, B'way and 44th St.
The Tattooed Man
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Ethel Barrymore in Captain Jinks
Garden Theatre, 27th St. and Madison Ave.
Ben Greet Players
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Road to Yesterday
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
Brewster's Millions
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'wy
Charley's Aunt
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Sothern and Marlowe in Repertoire
Madison Square Theatre, 24th St., near B'way.
Carlotta Nillson in The Three of Us
Majestic, 59th St. and B'way
On Parole
New Amsterdam Theatre, West 42nd St.
Mansfield in Peer Gynt
New York Theatre, B'way and 45th St.
George Washington, Jr.
Princess, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 20th St. and B'way
The Dream City and The Magic Knight

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Dresden Saxony	Spanish Worsted
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LEARNING TO READ AT HOME

Society seems to be a good deal short of that ideal socialistic condition in which the State is able to do for the individual and the family certain things that most socialists think it uneconomic for individuals and families to do for themselves. It is conspicuously true for example, that schools, neither private nor public, have solved satisfactorily the problem of education in some of its earlier stages. The kindergarten, when well managed, furnishes companionship, amusement, and a valuable beginning in the elements for very young children, but such kindergartens are not everywhere to be had, and the problem of education from early childhood up to seven or eight is sadly mismanaged in many, perhaps most, communities.

If a child can have proper companionship of its own age at home it is much better off there up to eight years than at any but a good school, and for physically weak or nervous children a home life in the open air, with sufficient companionship and sane employments, is far better much beyond those years, than even the best school. Perhaps nothing goes further toward making home life an effective substitute for nearly all that even a good school can do for a child under eight or ten than efficient home teaching in the simple art of reading. To teach a child to read is to place in its hands a pass-key to almost all the book learning that it is capable of acquiring. Furthermore, the child usually acquries much more rapidly at home than at school the art of reading, and in many, perhaps most cases, the child of seven or eight that has learned to read at home unless carefully watched by the parents reads worse after the first year at school than before. The reason for these rather striking facts is simple enough. The child that has the undivided attention of the parent in a daily reading lesson of fifteen minutes gets five or six times as much actual instruction and practice as the child that shares with from fifteen to thirty-five others, the teacher's attention at schools in a daily reading lesson of thirty or forty minutes.

A parent who has taught three children to read at home found that they finished in a few week's reading books that occupied a whole term at school, that they entered school as far better readers than most others of that age who had already been several years under class instruction, and alas! that after a few months in class, they began to read badly.

It is true, of course, that for success in home teaching the parent must have some acquaintance with good modern methods. Most parents of today, indeed, have learned to read by the so-called word method, and they must remember how the thing was done. The best text books of the day, however, have simple introductory instructions intended for the teacher, and these any intelligent parent can master in a few hours. The method once mastered the parent can in six months teach a child of five years to read simple one-syllable words by means of daily lessons not above fifteen minutes long. With two lessons daily of ten or twelve minutes each, even better results can be accomplished and in the first two years of instruction the task, if it may be called such, need not be materially lengthened. After the first year, indeed, if the teaching has been well done, and suitable reading books have been chosen, the child will probably be found willing and eager to read for itself for three or four times the period of the lesson. If the parent carefully modulates the voice in reading so as always to give the little learner a good example, the result will be surprising and delightful, for the child is a perfect phonograph, and will read its little lesson with exactly the emphasis, intonation, pronunciation, and expression of the teacher.

It is true, indeed, that the text books are not specially designed for the instruction of the individual child, but for slower class work, and the first stumbling block that the home-teacher meets with will probably come from the fact that after, say, twenty lessons the child will find the book too difficult. The little mind will not be able to store up as many new words and phrases as the book supplies, and the reading lesson will become a painful task. The remedy is not to review the lessons already read, but to begin a new book of the same grade. The very news that there is to be a new book excites the interest of the child, and the lessons will be resumed with the old enthusiasm. In all probability the pupil will go on without trouble to a point in the new book beyond that reached in the old, and both can be finished, but if a sticking place is reached in the second book, then a third of like grade may be tried, and the work will again become a pleasure rather than a task.

If the parent is diffident about undertaking such work she has only to visit the nearest public school a few times in order to see the method applied by the teacher in the primary grade, and this object lesson will usually be enough to put the parent at ease with her task. She will not be asiskilled as the really well prepared professional teacher, but she will have the immense advantage of giving her undivided energies to a single pupil. One thing, however, is essential to the best result in home-teaching, and that is patience on the part of the teacher, but even impatient parents sometimes accomplish what the schools cannot. Our children are amazingly charitable toward the foibles of their parents.

ROYAL BABY PLATE

In the two views given on this page is shown an invention which, although restricted solely to children's use, is interesting in its clever combining of utilitarian and decorative characteristics. First and foremost the plate accomplishes practical results in that it teaches the child to eat without spilling food. The heavy curved rim on the edge of the concave plate does this, forcing the food into the spoon, and making it impossible for anything to run over the edge. The second rim clings so closely to the table, and is so heavily weighted, that by no effort can the baby fingers get beneath and upset the plate. Its construction is shown in the profile engraving. This valuable nursery dish is procurable in silver, both plated and solid, either plain or etched. The designs shown in the decorated plates are a variety of suitable subjects. Noah's Ark figures as in the illustration, nursery rhyme, motifs, Teddy bears, and other conceptions. Such a novelty not only serves a great use to the child, but provides a most welcome opportunity for a gift to the little ones, which is out of the ordinary hackneyed category.

ROYAL BABY PLATE
From Meriden Britannia Co.

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CONCERNING ANIMALS

[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

WHAT SNOW MEANS TO NEW YORK HORSES

THE snow-laden thoroughfares of New York have recently, as always heretofore, proved a cause of awful suffering to all horses, more especially those of the draught class. Few are the horse owners who sharp-shod their stock, or lighten the load they are to carry, with the result that horses slip and slide, are cruelly jerked by their drivers, and when they fall are often unmercifully beaten, although they are doing their struggling best to regain their footing. Letters of indignation have been pouring into the offices of daily newspapers from those whose hearts are touched by all the unmerited and wholly unnecessary misery that horses are compelled to endure whenever a storm piles the thoroughfares with ice and snow. Among well-directed criticisms was that of E. P. Swift, who drew attention to the fact that in country districts, and in the cities throughout the State, no one attempts to move a load in icy weather with smooth-shod horses. In New York, on the contrary, almost no horses are sharp-shod, many of them being compelled to work with shoes worn smooth and shiny as a pair of skates. Mr. Swift asks if horses and their sympathizers among human beings are to endure this form of cruelty forever, and calls for new legislation, if no law now on the statute books can be invoked to compel owners to sharp-shod their horses in icy weather.

A. S. P. C. A. SHOULD PATROL STREETS

The A. S. P. C. A. has aften been urged to send out mounted inspectors to traverse rapidly our traffic crowded streets, to aid horses by counsels to their drivers, and to check by their mere presence the cruelty of drivers. For all the more than a quarter of a century of the A. S. P. C. A.'s existence there has been annually a recurrence of heavy winter storms and icy streets at one season, and baked pavements and scorching sun at another, and yet, at the end of about twenty-seven years, and after receiving millions of dollars from private benevolence and the public treasury, there has been no mitigation worth consideration of the torture horses are subjected to in Greater New York in winter and in summer. On the contrary, the metropolis is a by-word for cruelty in this regard.

A HELPFUL WELL-ATTENDED ANTI-CRUELTY MEETING

One of the most interesting meetings in behalf of the anti-cruelty movement ever held in this city took place in mid-February at the Waldorf-Astoria, the New York City Humane Society having issued the call for it. Both the occasion and the list of distinguished speakers drew a large crowd of well-known people, who were more than repaid for attendance. Mrs. David Belais, secretary of the Society, presided, and the speakers included Col. Joel B. Erhardt, Herbert M. Casson, Homer Davenport, and Albert R. Rogers. Many very valuable suggestions were given by all, Mr. Casson's address being especially prolific in ideas as to how individual humane workers can aid effectively in the crusade. He advocated humanity, education for drivers, many of whom sin through ignorance, and humanity to drivers. He urged that influence be brought to bear on employers who send horses out in the heaviest weather, smooth-shod, and with loads as heavy as though the roadway was clear of snow and ice.

A DAVENPORT CARTOON

An interesting incident was the furnishing by the Evening Mail of copies of a fine cartoon by Homer Davenport, showing some of the terrible experiences horses undergo on ice-covered streets. The cartoons were in such demand that although several had been placed on each of the seats before the lecture, at the close not a cartoon could be had, the large audience having carried all of them off to distribute to drivers, and post them up in places where they will help to arouse public sentiment. As an object lesson in anti-cruelty the cartoon was in every way admirable, and all lovers of animals are under obligation to the Evening Mail for having at its own expense contributed this excellent educative aid in the anti-cruelty crusade.

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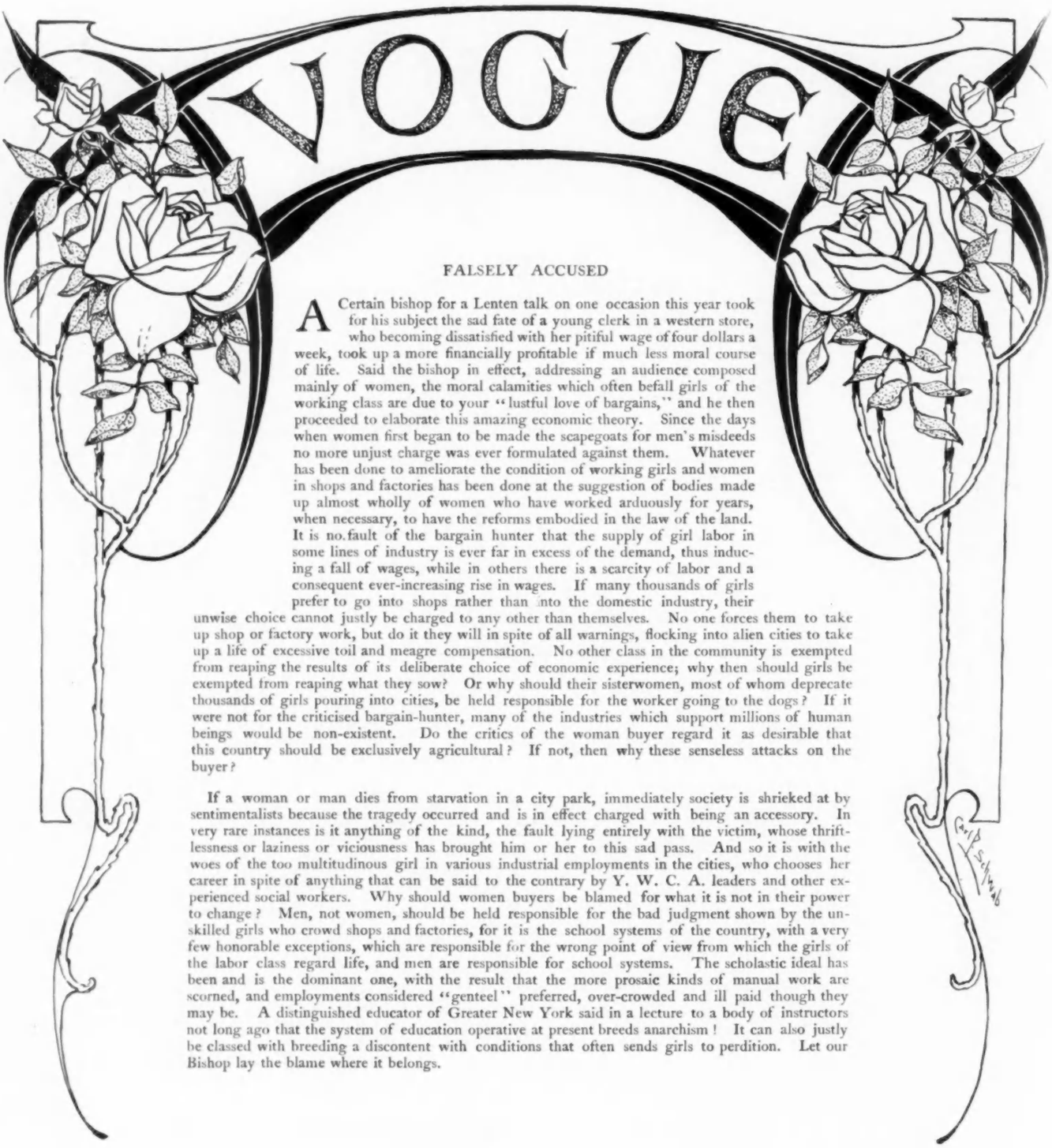


FALSELY ACCUSED

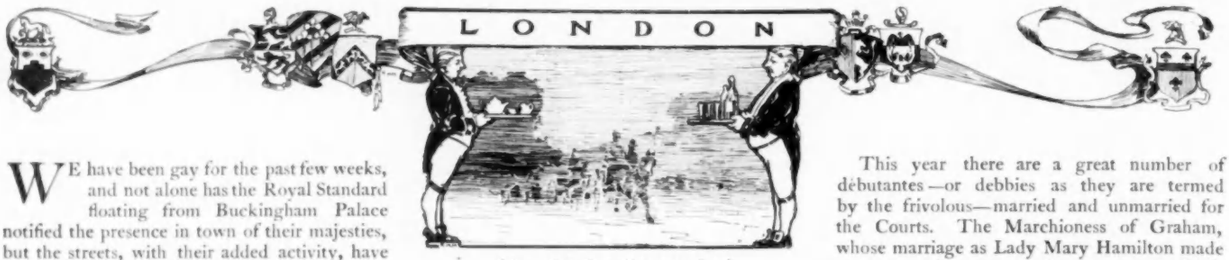
A Certain bishop for a Lenten talk on one occasion this year took for his subject the sad fate of a young clerk in a western store, who becoming dissatisfied with her pitiful wage of four dollars a week, took up a more financially profitable if much less moral course of life. Said the bishop in effect, addressing an audience composed mainly of women, the moral calamities which often befall girls of the working class are due to your "lustful love of bargains," and he then proceeded to elaborate this amazing economic theory. Since the days when women first began to be made the scapegoats for men's misdeeds no more unjust charge was ever formulated against them. Whatever has been done to ameliorate the condition of working girls and women in shops and factories has been done at the suggestion of bodies made up almost wholly of women who have worked arduously for years, when necessary, to have the reforms embodied in the law of the land. It is no fault of the bargain hunter that the supply of girl labor in some lines of industry is ever far in excess of the demand, thus inducing a fall of wages, while in others there is a scarcity of labor and a consequent ever-increasing rise in wages. If many thousands of girls prefer to go into shops rather than into the domestic industry, their unwise choice cannot justly be charged to any other than themselves. No one forces them to take up shop or factory work, but do it they will in spite of all warnings, flocking into alien cities to take up a life of excessive toil and meagre compensation. No other class in the community is exempted from reaping the results of its deliberate choice of economic experience; why then should girls be exempted from reaping what they sow? Or why should their sisterwomen, most of whom deprecate thousands of girls pouring into cities, be held responsible for the worker going to the dogs? If it were not for the criticised bargain-hunter, many of the industries which support millions of human beings would be non-existent. Do the critics of the woman buyer regard it as desirable that this country should be exclusively agricultural? If not, then why these senseless attacks on the buyer?

If a woman or man dies from starvation in a city park, immediately society is shrieked at by sentimentalists because the tragedy occurred and is in effect charged with being an accessory. In very rare instances is it anything of the kind, the fault lying entirely with the victim, whose thriftlessness or laziness or viciousness has brought him or her to this sad pass. And so it is with the woes of the too multitudinous girl in various industrial employments in the cities, who chooses her career in spite of anything that can be said to the contrary by Y. W. C. A. leaders and other experienced social workers. Why should women buyers be blamed for what it is not in their power to change? Men, not women, should be held responsible for the bad judgment shown by the unskilled girls who crowd shops and factories, for it is the school systems of the country, with a very few honorable exceptions, which are responsible for the wrong point of view from which the girls of the labor class regard life, and men are responsible for school systems. The scholastic ideal has been and is the dominant one, with the result that the more prosaic kinds of manual work are scorned, and employments considered "genteel" preferred, over-crowded and ill paid though they may be. A distinguished educator of Greater New York said in a lecture to a body of instructors not long ago that the system of education operative at present breeds anarchism! It can also justly be classed with breeding a discontent with conditions that often sends girls to perdition. Let our Bishop lay the blame where it belongs.

LITTLE GIRLS' LINGERIE COATS AND FROCKS

FROM FRANKLIN SIMON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 344—A



(From Our Own Correspondent)

ROYALTY AT THE PLAY—CHARITY THEATRICALS—WEDDINGS—BIRTHDAY PARTY FOR CHILDREN

WE have been gay for the past few weeks, and not alone has the Royal Standard floating from Buckingham Palace notified the presence in town of their majesties, but the streets, with their added activity, have borne witness to the fact also. When the King comes to his capital the very atmosphere seems to take a fresh lease of life. Even those citizens, whom social events only touch by hearsay, brighten involuntarily at the thought that the king and queen are once more in residence at that gloomy, and it must be owned, ugly pile—Buckingham Palace.

The dark brown of the façade has been immensely improved by the gilding of the railings dividing it from the public, while the surrounding trees and green vistas of St. James's Park mitigate its ugliness. Not a stone's throw away is Birdcage Walk with its memories of Charles the Second and his courtiers, of Nell Gwyn, and of the laughing, roystering, silk-clad mob which the Restoration brought into London. Modern fashionables now prefer Stanhope Gate on the other side of Hyde Park. When the Memorial to the late Queen is finished and everything is tidied up Buckingham Palace will probably look better than ever in its existence, and will not be taken for one of the great London termini, as it was a short time ago by an unimpressed traveler from your side of the Atlantic.

CHILDREN OF THE PRINCE OF WALES

The past few weeks have been busy ones for King, Queen and society. Courts, weddings and theatres—not to speak of innumerable luncheons and dinner parties—have been the order of the day and night. There was a brilliant evening at the New Royalty Theatre during the run of the French plays. The King laughed unaffectedly at M. Coquelin's quips in Le Voyage de M. Perrichon, and His Majesty appeared in excellent health and spirits. I thought the Queen looked lovely in her gown of white and black, a glittering black-and-silver butterfly bow in her hair and a touch of pink in her bodice. It was a deep-toned Malmaison carnation, I think. The dress circle and stalls were crowded by the fashionable world, and among them, to be noted, was the Marquise d'Hautpoul, who as a girl—the Hon. Julie Stonor—was much with the Queen's daughters. In facial contour, and in the way she dresses her hair the Marquise resembles Queen Alexandra, though much younger and not possessing the Queen's beauty.

A night or two later the Prince and Princess of Wales were present, the latter following the Continental custom by wearing a high theatre frock in pale blue and silver.

Apropos of the New Royalty Theatre l'entente cordiale was very evident at the special matinée in aid of the two French charities and the Jamaica Relief Fund. Princess Christian gave her patronage and all the dramatic talent of Paris and London combined to make the affair a huge success. Gabrielle Dorziat, Jane Hading and Jeanne Granier were among the performers, while Marie Tempest and Edna May, Lewis Waller and Basil Gill represented the London stage.

This year there are a great number of débutantes—or debbies as they are termed by the frivolous—married and unmarried for the Courts. The Marchioness of Graham, whose marriage as Lady Mary Hamilton made so great a stir some months ago, was not back from her honeymoon in time to attend the last Court. Mrs. Austin Chamberlain is another to be presented on her marriage, and so is Mrs. John Ford. The latter is, or rather was, Miss Cavendish-Bentinck, and it is her sister Evelyn who has just been married to Mr. Walter Burns from your side of the water, brother of Mrs. Lewis Harcourt. From His Majesty Miss Evelyn Cavendish-Bentinck just before her marriage to Mr. Burns, received a beautiful amethyst and diamond pendant, with a charming autograph letter of congratulation.

The King and Queen suddenly decided to have a week in Paris before their arduous duties commenced, and early in the month they set off for the gay Capital, traveling incognito as the Duke and Duchess of Lancaster. Both are very fond of Paris. They went off quietly from Victoria Station at ten o'clock in the morning, taking with them one or two of their motor-cars for use while in France. Their second daughter, the Princess Victoria, traveled with them as far as Calais, and left them at that port to proceed to Christiania on a visit to her sister, the Queen of Norway.

Both Queen Alexandra and her daughter were dressed with the simple trimness characteristic of them when on travel thoughts intent, and the Queen wore a bunch of pink carnations tucked into the front of her coat. King Edward, whose sense of enjoyment many of his subjects might envy, chatted to those around him, and looked like a schoolboy off for the holidays.

Princess Victoria, who is the favorite auntie of little Prince Olaf of Norway, always celebrates her birthday by a garden party at Buckingham Palace, where the favored little mortals invited to play with the young Princes of Wales and Princess Mary, have a delightful time. Among those always invited are the Duchess of Marlborough's boys and little Viscount Mandeville—the Duke of Manchester's son and

(Continued on page 372)

CHILDREN OF THE COUNTESS OF CARNARVON

LOVELY SPRING HAT

FROM GAGE BROTHERS, CHICAGO

GEORGE CLARKE

MAster George Clarke was born in New York thirteen years ago. He has been on the stage six years and his first engagement was with N. C. Goodwin. He is now appearing at the Madison Square Theatre in The Three of Us in the important role of Sonnie Macchesney, one of the three characters from which the play derived its name. He has supported J. H. Stoddart in The Bonnie Brier

MASTER GEORGE CLARK

Bush, appearing in the role of Geordie; he has played Chub with Maclyn Arbuckle in The County Chairman, he was the Georgie in a production of The Danites; he has appeared as Sir Arthur May in Rosedale, and as David in David Copperfield.

GOSSIP

AMong very appreciative critiques on the Dutch play, Good Hope, by Hermann Heijermann, in which Ellen Terry appeared on the third and last week of her New York engagement, was that written by John Corbin in the Sun, who contended against the usually received theory that the play derives from Ibsen, color being lent to this opinion because in The Pillars of Society there is an incident closely resembling that of the rotten ship and the rich owner, which figure in Good Hope. The critic maintains that realist though Ibsen is he has never given a picture of life as detailed or as redolent of actuality as this. The direct ancestor of The Good Hope is Gerhart Hauptmann. The two authors (Hauptmann and Heijermanns) are credited with a wealth of tenderness, a feeling for the blind heroism, the mute endurance of humanity, denied to the Norwegian." There is no question that both Ellen Terry and her company continue to be essentially English in spite of the Dutch settings and costumes, and the play in their hands failed of giving the tragedy of the lives of these humbler folks, and the lesson the author meant to present was deprived of most of its force.

PETER PAN FROM BEHIND THE CURTAIN

GRownups who have seen Peter Pan must remember it with a pleasure peculiarly like that occasioned by their first adventure into fairyland, through the medium of childish imagination and bedtime story-telling.

Children who see the play find a mystic region suddenly discovered for them that is not a whit less wonderful than their imagination has always pictured it, but one depicted to them with a perfect naturalness that brings it from the far-off and fanciful to the near and real. They themselves might be John or Wendy or Michael if only a Peter Pan would come to their nursery window, and the applause from small hands is not, consciously at least, for good acting, but merely generous acknowledgment of splendid deeds.

The play is fascinating primarily because it might really have been written by Liza—or by any wee tot who has gone supposing afar into the land first discovered in dreams. Naturally in such a fairy story there should be a Peter Pan—a little boy full of fun and chivalry and the joy of perennial youth. Naturally there should be the dark and fearsome shapes of wolves and pirates; and the delightful mystery of mermaids and real fairies. But the fact that the youngsters, whom the doughty Peter introduces to the Lost Boys are really children of the everyday world adds the vital touch of realism that makes the comedy ideal romance.

Many people who have seen the play are doubtless curious as to what sort of children Wendy and John and Michael are, and how they enter into the spirit of the play, and how they act behind the scenes. I was curious about these things, and to satisfy this curiosity worked as a stage-hand for awhile, in order that I might observe them.

The business of flying away with Peter Pan to the Never-Never Land is not all excitement and adventure for the children who engage in it, yet without doubt they believe in their parts as much as do the children who see the parts played. They say their lines as much without affectation as they talk to each other outside. They are as eager to go on every evening as though it were the initial performance, and they are as excited and triumphant when they come off as if they had been through a real adventure.

Every evening, after the stage was set for the first act, and Wendy's bed had been screwed down, so that when offended with Peter she could "withdraw" without accident, I stood at the back of the stage and watched the entrance of members of the company who were called upon to appear before the first curtain. First came the Black Pirate, as solemn as night and as dark, following him a strange figure—no less than that of the dog Nana, walking on its hind feet and carrying its head under its foreleg.

Then Mrs. Darling, accompanied by one of the Indian Maidens, came in and began talking to Great Big Little Panther, who had slipped in noiselessly from the other door. With a swish of tiny but very long skirts, small, nine-year-old Liza came skipping in and next came John and Michael, hand-in-hand, and excitedly discussing some incident of the afternoon—a very pleasing pair. Michael is really a little girl whose name is Martha, and who enjoys the

NANA AND MICHAEL AWAIT THEIR CUES

distinction of being so called by her colleagues —for almost all of the company, with the exception of Maude Adams, address each other by their stage names—Wendy, Tootles, Nibs, Curly, Hook, Smee, Liza and the rest.

Wendy Moira Angela Darling entered then,

PETER GOES TO FIND HIS SHADOW

and began to arrange her sewing basket. If met on the street she would doubtless appear as quite a young lady, but with short frock and curls it was hard to believe her anything but a little girl.

Michael and Liza soon began to waltz merrily about the stage, heedless of the expostulations of the stage-manager, while John started upon his usual duty of testing the four flying wires by flying through the window from various points on the stage.

When he had finished I asked him how he and the others managed to fly in the right direction, without anything to guide the wires. "Oh, it's simple enough," he answered. "Do you see those letters on the ground-cloth?—P—there in that corner, that's where Peter Pan starts from, when he flies up to the mantel-piece. When they pull the rope on the outside, he just naturally swings over there. You can see the letters again on the curtain-line—J and P and N and M—that's where we start from when we fly through the window." "Then," I suggested, "if we fellows should put the ground-cloth down crooked some evening, you might all be slammed up against the nursery wall instead of going through the window." "Yes, and that's why I try the wires every evening," he replied.

Nana was at that moment going from one bed to another, arranging the little pajamas on each one so that they could easily be grasped in his teeth when the time came. I asked him if he had not once been a cow and a lion in the Wizard of Oz.

"No," he said, smiling. "But once I was a spider in Babes in Toyland. I walked this way:" here he got down on all fours with his chest and face up, so that his legs and arms described the same angles as those of a spider's legs.

"John," he asked, as he moved slowly about the stage, "did you ever see a Spotted Rupee?" "A Spotted Rupee!" John looked at me in wonder. "What's that?" he asked. "Oh, just a spider," said Nana. "The kind you usually see in the dark."

It was then about time for the curtain, and the Black Pirate came and snapped Nana's head to his shoulders, the stage manager called "Places," and we left Nana standing alone by the window.

"John," I remarked, when we were outside. "Always, when you fly, you kick your legs just like a little boy would at his first attempt at such a venture, and it always makes a hit. Who told you to do it?"

"I thought of that myself," he answered quickly, and with some pride. Then he laughed and added: "Martha wanted to do it too when she saw me, but they wouldn't let her. They told her to play her arms instead."

A few minutes later, while Nana was amusing the audience by preparing for the children's going to bed, John and Michael were standing at the end of the little alley between the "back-drop" and the back wall. The curtain swayed a trifle, and Maude Adams appeared. She bent over with her arms about the two children and kissed them both. A moment later she waved her hand across the window to frighten poor Mrs. Darling inside, and when she came back, actually chuckling as though in glee at being so nearly discovered, it was hard to realize that she was any one but Peter Pan.

During the second act I noticed a few incidents that were quite refreshing in that they were so absolutely incompatible with the order of things as played on the stage—Hook tossing Michael up in the air with a smile that looked oddly out of place on his villainous visage, and the rest of the pirates chatting with the Lost Boys while Hook and Smee concocted their deathly plot of a "r-rich damp c-ake." The Lost Boys, with the exception of Slightly Soiled, are, by the way, a merry and intelligent lot of young ladies.

I had wondered about the real identity of Tinker Bell, but during this act, I saw the real

THE REAL TINKER BELL

"Tink"—Big Little Panther himself, minus his war-bonnet, and with a string of sleigh-bells in each hand. Also during this act, I saw "Jimmy the Crock." The man who walks the crocodile out on the stage, and the gang of wolves—a mischievous and noisy lot of street urchins.

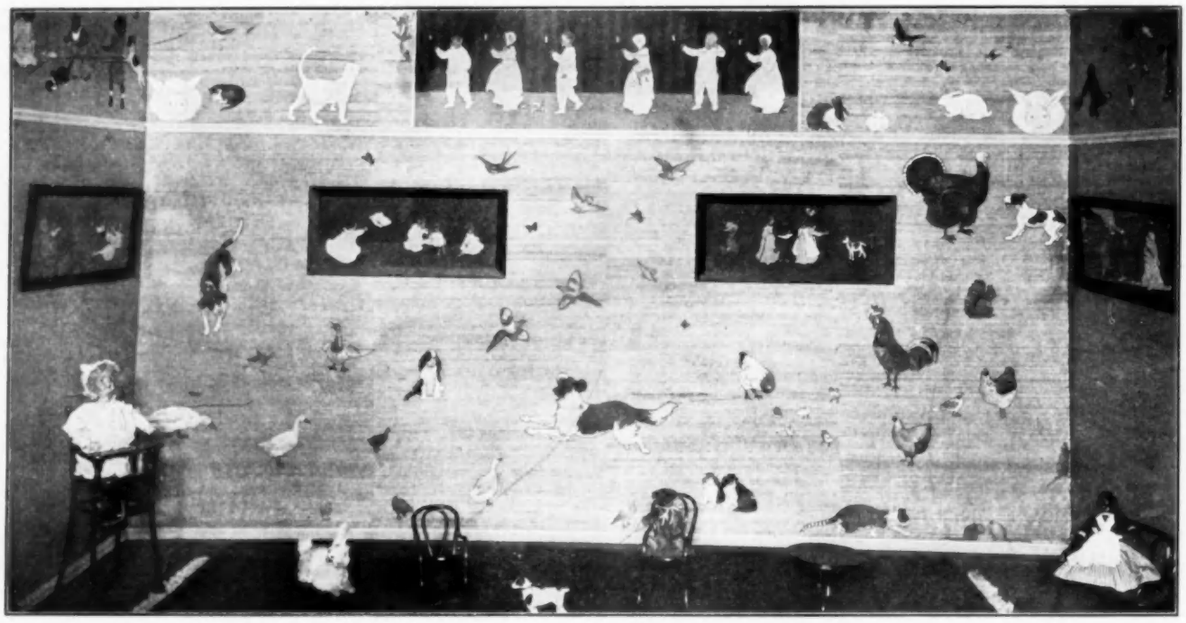
The mechanical contrivances employed to make Peter Pan effective are comparatively simple. They are effective because they are supported by fine and generous personalities capable of appreciating the humor of an invented situation and utilizing its fullest value. In the third act, the transverse stripes of painted gauze that form the water, also serve to conceal the track across which "floats" are drawn by ropes, carrying the swimmers. On one of these floats Peter escapes in the thrush's nest. "Marooner's Rock" is fitted with canvas diving stretchers which render the diving of the children, and later the precipitous exit of Hook, perfectly easy. The Peter Pan company, engaged in the business of producing the play, is very much like a party of youngsters engrossed in a game of adventure that requires all their imagination and skill. Sometimes behind the scenes their captain is tired; sometimes she is deeply engrossed in the problem of harmonious lights—but always she is Peter Pan.

FREDERICK BOOTH.

JOHN AND LIZA EXPERIMENT IN AERIAL NAVIGATION

NEW WALL DECORATION FOR THE NURSERY

THe personality and individual taste of the child is recognized, and its development encouraged to-day in every way possible. Great opportunity to bring out the love of animals and cultivate a decorative sense is afforded by the wall coverings shown in the illustration on this page. First is hung a light-toned natural color grass cloth, which serves as background for the scheme. The animal figures come in groups on five-foot lengths of paper, and are cut out and affixed with library paste. Originality will at once manifest itself in the putting together of the various birds, beasts and pets in the collection. Adults, as well as the children, will find it amusing to cut neat outlines and paste up miniature compositions of the cats after the mice, the chickens scratching for corn, the dogs to chasing birds, while the delicious expression of a disconsolate and sulky puppy introduces a touch of humor. Below the moulding are hung framed pictures—children at games and mischief-making, with background in dull sage green. These pictures come in short lengths and are sold both for framing and for use as a continuous frieze. In this corner, as illustrated, the frieze consists of two subjects—Play Time and Bed Time—in which the little ones are to be seen gaily romping in life-like attitude, and later with lighted candles trundling off drowsily to bed. The coloring is one of the chief charms of this novelty, for the colors are true and natural in the animals, while the child groups give opportunity for vivid poster effects which are well handled.



NURSERY WALL DECORATIONS
From Bosch

GLIMPSES

CHILDREN—

In their social world assume nowadays a distinctly individual as well as hospitable attitude in their home circles. There are among them, recognized juvenile entertainers who give pleasure to their little friends with generous frequency, while there are others who are proverbial acceptors of invitations, and in their kind duplicate models of the social sides of grown-up life. These over-wise little people are as keen critics of each other as their family elders, and are often wondrously ready in their tact and discernment when asked to make up a list of the little friends to be invited to their entertainments.

STATIONERY.—

For children's social functions, starting with Xmas, comes in appropriateness for St. Valentine, Washington's Birthday, Shrove Tuesday, Lenten, Carnival, Easter, Fourth of July, and All Hallow Eve. For these eight different occasions is to be found juvenile note paper illustrated symbolically in the prettiest way in the world, and in colors, with a daintiness of execution. There are also menu cards representing each occasion with humorous or poetic fancy. To these youthful affairs must be added the ever-returning birthday celebrations, with cake and candies, gifts and dances, requiring notes of invitation, suggestive of the fete.

WHEN—

Husbands or sons give bridge or card parties of any sort at home or at their bachelor quarters, the tripod ash-tray is the latest luxurious acquisition to their enjoyment and comfort that the world which spends has secured. One tripod to two guests is the correct thing, and it is to be placed between the two persons who are to use it while smoking. These tripods are of sterling silver, or of the best plated ware. They stand about twenty-six inches above the floor, have three long slender feet, are both well designed and ornamented. A small bowl-like receptacle at the top, embraced by the tripod, holds the cigar or cigarette ashes, and contains also two rests upon which the smoker may put his cigar or cigarette from time to time, when his attention to dealing the cards call for it.

TOO—

Much ceremony hedges in the child born with a golden spoon in his or her rosy mouth, to be either healthful to mind or body. This tendency grows by example and is sadly encouraged by modern mothers prone to copy the manners of others as soon as riches suddenly become their possession. The child's companions are sought because they are the sons or daughters of wealthy parents, rather than desirable children, gentle and intelligent, well-bred, and of honorable descent.

FLORISTS—

Have become adepts in making up lovely little Japanese gardens, with bridges and pretty landscape effects. They are considered novelties for birthday occasions as well as table decorations at children's lunches and for their afternoon parties.

THOSE LOVELY—

Cool tints that are either amber or buff are to be in high favor for children's linen or gingham frocks this year. They are shades that launder beautifully and withstand the sun's warmest rays without much perceptible change of color, besides being very becoming to any complexion. As the season is to be one of color, it can be borne in mind that these tints are charming backgrounds for embroidery in any contrast, and with white embroidery or lace they are extremely effective.

FASCINATING GIFTS—

For infants are the porridge sets of imported china decorated with illustrations of famous nursery rhymes.

BECOMING NEW MODELS FOR CHILDREN

FROM BEST

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 344—A

ATTRACTIVE COSTUMES FOR CHIL

FOR DESCRIPTIONS OF FASHI

OR CHILDREN'S FANCY DRESS PARTIES

S OF FASHIONS SEE PAGE 344—A

THE WEE GIRL'S WARDROBE—MATERIALS AND MODES FOR HATS, GOWNS, AND COATS

IT is quite as important for mothers to be informed in season of what their children are to wear, as to be furnished with information concerning their own wardrobes. Preparations for new fashion seasons begin early among the authoritative makers of children's wear, because of the well-known fact that the young people in families are to be made presentable and comfortable without much delay, not to mention the prime necessity of keeping pace with their growth.

NURSERY NEEDS

In baby-land, luxury holds high sway, in all belongings, from bath-hours — in the morning—to the cradle fittings at night. Toilet basket stands are not only all frills and flounces of batiste and lace—but besides their ribbon trimmings, garlands of tiny rosebuds add to their dainty trimmings in festoons. Ivory and silver furnishings, as well as gold ones, leave nothing to be desired. In the same elaborateness are bassinets, reaching in some cases to royal appointments for some mother's darling to sleep in among lace draperies. Pompons of ribbon with loops and bows besides. Layettes—embrace the infants complete furnishings—from costly selections of linen batiste trimmed with real laces, to the simplest kind. The advantage in the very simplest layettes is that they are so well patterned for the child's comfort.

DRESS FOR WEE FOLK OF BOTH SEXES

White linens and lawns, as well as piques, form the staple fabrics for the dressing of wee misses and masters. Skirts are very short, sleeves long or short. Blouse waists still pouch over as usual, with deep collar attachments braided or embroidered. White crochet buttons and braids are very much used, and in effect are most attractive. Both fine linen and batiste one-piece dresses have for trimming inset bands of embroidery and linen laces. In the former, the bands are wrought in English style; in the latter are the Swiss and lawn close work bands, put on the waist in a long wide square back and front, with shoulder pieces and tab-ends that fill up the square. The skirt remains quite plain and is plaited. A band finish is to be understood for the elbow sleeves. There is a tendency to carry trimming bands high on the neck. On dress occasions a baby daughter of three years old may wear one of the smart little slips made up in batiste or white wash silks. It will have a bolero yoke for its novelty (quite a narrow affair) but springing out at the bottom to another width, and finished with scalloped lines. The yoke is ornamented with wheels of lace and fine embroidery, the edges of which are softened with gathered lace also. The sleeves are short puffs with bands of lace for finish. The skirt attached has a bottom border edged with a wider lace—to match the yoke. Nothing could be more dainty. For wee little women, exceedingly charming is the short-waisted Empire dress. Down the front is a panel of allover embroidery, starting from the collarless neck. The neck line is round, and trimmed with several rows of lace. There is a border trimming of lace to the bottom of the skirt, and the short pouf sleeves have a match border band finish. A ribbon belt accents the Empire line and keeps the fulness in place. A four-year-old child wears the short-skirted, long-waisted frock. The newest of these have a short coat that fits over the short sleeves attached to it. This coat is of embroidered linen or batiste. Little misses of seven to nine years are fitted out with ginghams as well as the full range of white materials. Plaids, checks, and small spots are greatly in vogue, and are trimmed with the same on the bias. Plaited skirts prevail. Chemisettes and long sleeves are smart wear. The wide short sleeve falls to elbow. Where skirt fabric is used in straight widths, one or more bias stitched bands of the same make a modish trimming. Neck openings may be square, round, U-shape, or in V form. They may be cut in form in front only, or both front and back. For dress frocks the necks receive the most attention in the way of trimmings, while the skirts are simple. If the skirts are flounced with needlework—a lesser amount of embroidery should enter the neck yoke—that is, wrist bands are narrower, but the short sleeves may be in keeping with the skirt, that is, flounced to match.

See "What She Wears"

DRESS COSTUME FOR LITTLE MISS

The illustration presents a charming model for afternoon or evening wear, and suitable to the age of eight or nine years. This one-piece frock is of white linen batiste. Its short skirt has one row of fancy drawn work above the hem, and the fulness at the top is in a group of five tucks each, while the blouse is in grouped box-plaits. The narrow belt is of a wider band of drawn work and is run through with a light blue ribbon to match the silk slip underneath. The bertha consists of batiste panels of fine embroidery separated with narrow drawn work, and frilled into points with Valenciennes.

The blouse plait grouping repeats itself in the high chemisette with the double frills of a wider lace. Then the puffs of the sleeves are embellished with upturned cuffs matching the bertha. Then the chemisette and bertha closes at the back; four turquoise lace pins are used, three on the bertha, one on the chemisette. The child's lovely golden hair hangs in long curls—the dominating fashion of the moment—and is caught up in front with a bow of blue

ribbon. White silk stockings, white kid slippers, trimmed with white kid bows complete this dainty toilette, and a charming example of the best style of lingerie frock.

THE GUIMPE WITH NOTCH SLEEVES

There is no question but that the guimpe of white embroidery, or of embroidered lawn, with a sleeve to match is to prevail not only among the juveniles, but will form the trimming effect of many spring and summer frocks the summer through, whatever the material. Short sleeves are made so becoming by the addition of an under sheer thin one, close to the arm. Bretelles remain favorites in velvet as well as in fancy ribbons and embroideries for girls from fourteen upwards. They are wearing with them belts and hair-bands to match.

FOR SCHOOL WEAR

School girls will depend upon severe wash skirts for service, and lingerie ones for occasions. For them too are the two-piece suits in gray serges, barred with white or plaided with light green lines as well as blue and strawberry pink. Certain school waists have very smart lines because of their graduated front flat panels widening towards the neck, and into which a shallow V or square is cut, both spaces back and front afterwards to be filled in with lace or embroidery. These panels take somewhat narrower lines down the back, and slope off to nothing into the belt. Buttons may trim the front in pairs across or at the sides. The fulness of the waist is limited to sufficient material to make seven or eight narrow tucks. That, however, must depend upon the figure. A slight dip is in the blouse front, where belt and buckle give proper finish. The sleeves, which are full, enter a wide band of tucks, and are

MORNING DRESS OF TARTAN PLAID GINGHAM

finished with lace or embroidery below the elbow. Shirt waist costumes in voiles, washable cotton voiles, linens, ginghams, madras cloths, and silk and cotton mixtures are now made with empiècements that stretch ornamentally from shoulder to shoulder back, the design varying into all manner of becoming lines. Contrasting fabrics either of color or texture add to the good effects produced.

APPLIQUE TRIMMING

In children's frocks, but particularly in those worn by the young girls of thirteen and fourteen there is an appreciable similarity in the shaped applications used for design trimmings in the flat band trimmings put on to form designs. This idea is prettily carried out in dinner and theatre gowns for misses. The waists may be net made in the customary slightly blouse fashion, the neck collarless and the sleeves in three-quarter length. Upon this foundation are laid shaped pieces of silk or velvet to give the smartest cachet. A pair of bretelles and rather narrow ones to be frilled on the outer side with plaitings of lace, silk, or chiffon in suspender fashion. They have besides in front, a curved strap to match attached to the suspender sides, fastened with a passementerie ornament. That cross strap is to be pulled down in the middle of the waist, and held there with another match ornament, or with finely wrought buttons. The sleeves above the elbow also have a strap and one ornament to hold in the sleeve fulness. Various devices in bib form are greatly in vogue, all of which are extremely popular.

COATS

Short coats of light spring cloths or serges, as well as silk coats, of taffeta, batiste or pongee are among the attractive acquirements of a juvenile outfitting. Match coats and gowns are another pretty feature.

SPRING FROCK OF TAN LANSDOWNE

SCHOOL COAT OF COVERT CLOTH

WHITE MULL DANCING SCHOOL FROCK

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 344—A

SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

IT seems easy to dress children attractively when such charming fashions are to be had at moderate prices, leaving no loophole of excuse for the choice of unfit and ugly garments, which, particularly in the juvenile departments, are conspicuous failures. A grown woman, by virtue of personality or figure sometimes succeeds in carrying off a gown of doubtful style, that a child is rendered hopelessly grotesque and forlorn by wearing. The work rooms in which children's outfits are made are important considerations. Much insurance of safety is given by a firm of long standing, where conditions of labor are of the best, and the employees proven by a service of many years. Combined with these hygienic conditions is a faultless taste which prunes features from French models until only the most desirable are left. It is small wonder that such a house has established an unrivalled reputation in its children's department.

2.

EXCEPTIONAL VALUES IN LAWN FROCKS

The low price for which these are sold is the result of an oversupply of lovely remnants of embroidery, which have been utilized for these gowns, and marked very low. In the first sketch is shown one of the collection which starts in a four year size at $5, and ranges upwards to twelve years at $7. The embroideries

3.

trimming the Dutch neck, elbow sleeves, and waistband are various in pattern—open, latticed and blind, each one distinctive and of rarely fine and desirable quality. Ribbon is run through at the belt. At the bottom is a plain, deep hem. These simple, sheer models are recommended by many good points, among which ease of laundering is not least. White dresses must be provided in great abundance, to keep a fresh appearance, and bargains such as these afford an excellent opportunity of stocking the wardrobe.

SMART BOX COAT

Reproduced in the second drawing is a coat in three year size, for either a boy or a girl, which at a glance proclaims itself of French make. What could be more simple than its line, carried out in satiny thin white broadcloth, with facings of pastel blue on the military collar, the cuffs, and the large side pockets, and what more stylish than its effect? Double rows of stitching are carried around the edges. The front is double-breasted, and fastens far to the left side with [illegible]le group of three carved mother-of-pear[illegible]ns. China silk is used as a lining, just g[illegible] sufficient weight for chilly spring and summer days. This costs $18.

FROCK IN NEW WEAVE OF PONGEE

We come now to a gem—the little gown in the third illustration, which although it does not depart radically from lines heretofore laid down, has yet an individuality of cut quite out of the ordinary. This is emphasized by the sleeve, a meagre little puff to the elbow, stitched on the edge, with two crosswise tucks just below the shoulder, and a seam on the outside, opening halfway, where it fastens with large buttons. The material is a delightful new weave of pongee, a poplin texture, and the color natural. It may also be ordered in any tint, and is effective in white or pink. The waist is laid in three box plaits, with an extra one-half hidden on the outer side. On two of these are placed four large buttons of pongee fish-netted over with mercerized cotton thread. The three quarter neck is banded with a shaped piece, extending out over the shoulders in straps, and sprinkled with hand-embroidered polka dots. Inverted plaits are held down to below the hips, where they flare widely. In ages from six to fourteen years this costs $35.

FASCINATING BONNET

Is not this a love, the original of drawing 4, with its deep curves over the face and at the sides, just disclosing a quilling of Valenciennes, knots of blue ribbon, and little clusters of red cherries? It is designed for a baby of four. The fancy woven straw is a golden yellow, very coarse meshed, and uneven in texture. At the back the round crown extension turns up sharply the streamers starting from knots at the bend. A full rosette of medium proportions decorates

4.

the right side, while at the left is tacked an enormous bow, knotted in the middle with three loops leaning forward, while two tumble backward, supplemented by one fringed end. Fetching, indeed, is this headgear, for which are asked $15. This shop makes a specialty of children's bonnets, and entrancing creations they are, costing anywhere from $10 up to $25, or more. Lingerie hats are also on hand in large variety, machine-embroidered in smart designs, and costing anywhere from $5.50 to $18,

according to the amount of lace and ribbon used in their trimming. I do not know of any store that has by half as large an assortment of children's hats in washable materials.

PRINCESS DRESSES FOR YOUNG GIRLS

The difficulty of fitting growing girls in ready made garments is well known to mothers, for the measurements by which they are, as a rule, constructed are so far from exact that incongruities of fit result. Here the cut of sizes from twelve to sixteen years are given special attention, and great success has attended the productions.

Particularly good are the proportions of the princess gown illustrated in the fifth sketch, a frock constructed from filmy white lawn, and trimmed in Valenciennes lace and exquisite batiste embroidery. This is employed about the neck, and in upright sections on the waist, and in five panels on the skirt; while it also heads the full lower flounce. The foot of the skirt is hemmed with two lace insertions above. Throughout the gown points of lace are introduced in groups between the panels. A full puff, crossed by lace, forms the sleeve, frilled in Valenciennes at the cuff. A set of hand-run pin tucks is brought over the shoulder. Should one care to have a gown after special measures from this model, it may be ordered, although the cut of this one shown is so perfect that it cannot fail to fit any but a very peculiar figure. Price, $45.

BABIES SACKS

of white cachemire show a new design in their hand embroidery, a change from the ever present tiny flowers. Small crescent moons are scattered inside the outer scallop. One on this order in all white and unlined costs $6. More is asked when a lining and lace ruffles are added.

PLAIN WRAPPERS

for children of all ages are procurable at one of our leading shops, at $4.50, made of French flannel. The style is an unadorned one, with merely a binding of satin ribbon on the round collar, turned-back cuffs, and down the fronts. A cord belt holds it together at the waist.

RIBBON ROSETTES FOR CAPS

of lace or muslin, come at 40 cents. These consist of a double cluster of baby ribbon, connected by ribbon bands.

HAND MADE AFGHANS

are a commodity that one might search in vain for if unfamiliar with New York shops, for they are not procurable everywhere. But in one department devoted to babies wear there is a large assortment of these blankets, crocheted in shell stitch. They measure a yard in length, and less across, at $4.50 each. The ground is white, and with this is used either pink or blue for border.

SILK COVERLETS

are more desirable perhaps for the warmer season, and are made up over lambs' wool, that most sanitary of interlinings. China silk is the material used, quilted on both sides, and bound in the same.

A TUFTED CHINA SILK WRAPPER

is dainty and snug for the baby still in long clothes. It is featherstitched in self-color, pale blue being its tint. This costs $6.

MACHINE MADE LAWN DRESSES

in size from six months to two years, are brought out at the appealing price of 50 cents. No pretense is attempted in these, which adhere to the very excellent box-plaited model, with round collar and straight loose belt. The same sizes hand-made, cost $1.50, and upwards.

ROMPERS

of gingham are, perhaps, the best selling article in the entire catalogue of children's garments. The model is all in one, with full bloomers, a loose belt at the waist, and long sleeves. Absolute protection for playtime. The prices are 25 cents to 75 cents, in sizes up to four years.

BEDROOM SLIPPERS

of a particularly successful fleece-lined knit material are offered for mother or nurse at 50 cents the pair, in pink, blue and white. A light leather sole protects the foot, and is pliable and noiseless, while the upper portion gives both ventilation and warmth. A flat bow finishes the vamp.

5.

SIMPLE STRAW HATS FOR CHILDREN

FROM BURGESSER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 344—A

For The Hostess

A CHILDREN'S PARTY

After the younger generation passes the age of fifteen their elders must accept the fact that they are to be entertained with pomp and circumstance equal to that of adult society, for they develop a most critical knowledge and an alarming knowing as to what constitutes fit entertaining. In the dispersing of hospitality however, to the little ones, the far greater importance attaches to the amusement provided, which needs to be simple, wholesome and plentiful only. The eagerness is all for the fun in hand. We give a good menu below which may be added to if the hostess think it necessary.

First to consider are the invitations. Many persons are using fancy cards which are to be had from the shops with the form printed in gilt, spacings left for date and names. A written invitation is, however, preferable. For this may be used any small note paper of good texture, or one of those designed especially for children with decorations of French figures, nursery rhymes or Teddy bears at the top. Any unpretentious wording suffices, the following for instance is good:

ICE CREAM CASES

My dear Harry,

I am having a party next Friday afternoon at half-past three, and hope that you will come.

Your sincere friend
Isabella Langdon.

February ninth

ICE CREAM CASES

The reply is of course modelled after this.

The most successful games are the old, old ones that we played in our own youth: Going to Jerusalem, London Bridge is Falling Down and all the others of the familiar list, but one wishes to introduce something novel as well. The blindfolded games create great fun and a new one on the order of the Donkey game is sure to prove successful. Buster Brown and Tige are represented in color on a muslin sheet, from which are to be cut twelve little black ties, the missing accessory to Buster's toilet. The object of the game is for the children to pin the tie on after being blindfolded. Much fun and hilarity are stirred up by the incongruous results.

By way of fun at the table the Jack Horner pie illustrated is a host in itself. As a centrepiece it is charmingly decorative, the pedestal where the presents are stored being covered with overlapping widths of pink crepe paper, which is used also for the suit, cap and wings of the doll cupid. The dimensions are good, eighteen inches or more from top to base. Any color can be ordered in this box of surprises. The favors are attached to ribbons and may be chosen to suit the individual. The pie comes as shown unfilled and so much is added to its cost for each present inserted according to its value.

The ice cream cases are new and delightful, and to be had in any desired color. Diminutive brides, foot-ball players, orange girls and shepherdesses decorate the tops of the various styles.

Honey-combed paper chinaman's hat, with its long attached queue of braided black paper is a toy that will prove absolutely irresistible to the childish fancy. An elastic fastens it under the chin and the effect when adopted by the little merry-makers is captivating, and oddly fascinating. The tiny hat shown beside it is very comical when cocked above one ear. The paper headgear may be chosen all of one kind or in assorted varieties, reproduced lingerie models or Happy Hooligans, for instance, besides those shown.

None of these things are in any way extravagant in price and they will keep the cost of the party at a very moderate figure, at the same time not lacking any requisite to give the children a thoroughly good time. If one desire to do still more the most popular form of diversion is the prestidigitator, who never fails to receive much applause. Punch and Judy is also in high favor and never palls on the childish fancy. Professional entertainers on these lines are easy to get at and their hire is not exorbitant. It is a poor plan to prolong the amusements unduly as children are too restless to be happy if they must remain quiet. Half to three-quarters of an hour only should be allowed.

MENUS

1. Strained Gumbo in Cups; Scrambled Eggs; Chicken Sandwiches; Chocolate with Whipped Cream; Vanilla Ice Cream; Plain Chocolate Bon-bons.

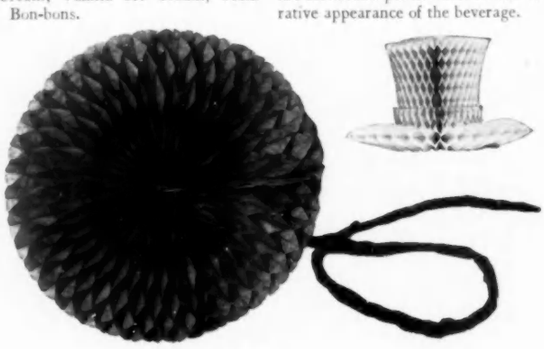
NOVEL JACK HORNER PIE

2. Bouillon; Cream of Chicken; Brown Bread Rolls; Chocolate with whipped Cream; Rice Meringue; Junket Ice Cream; Swiss Jumbles; Peppermint Paste.

Recipe for Rice Meringue.—Ingredients: Four ounces of Carolina rice, one and one-quarter pint of milk, one and one-half ounce of butter, three ounces of pounded white sugar, a grain or two of salt, grated rind of small lemon, four large, or five small eggs, whites and yolks separate, three tablespoonfuls of white pounded sugar for the meringue. Swell the rice in the milk over a gentle fire till it is quite soft, taking care that it does not burn; stand it aside till cool, not cold, then add the butter, sugar, salt, lemon rind and yolks of the eggs well beaten. Pour the mixture into a well buttered pie dish, and lay very lightly and equally over the top (with a tablespoonful) a meringue made of the whites of the eggs, beaten to a stiff froth, as for sponge cakes, and mix instantly with from three to four heaped tablespoonfuls of sifted white sugar. Bake for half an hour in a moderate oven, but do not allow the meringue to color too deeply; it should be of a clear, light brown and very crisp. Serve either hot or cold, as preferred. Two ounces Jordan almonds, pounded to a paste will improve this dish, mixed with the pudding itself, or with the meringue, but it is exceedingly good without. This quantity is enough for a large pudding.

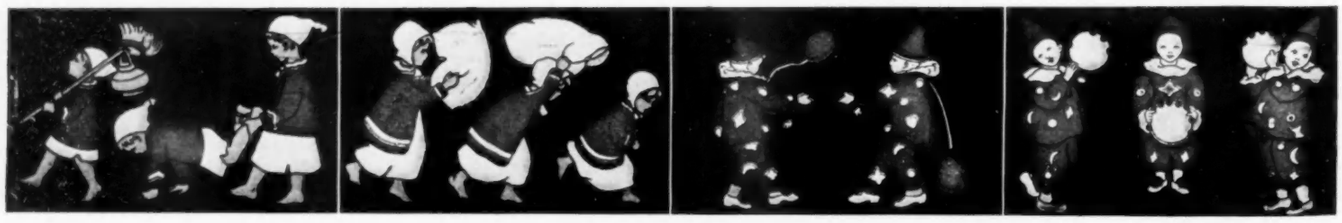
Menu 3. Puree of Potato in Cups; Sliced Breast of Turkey; Brown and White Bread Sandwiches; Chocolate, Neapolitan Ice Cream; Cup Cakes; Butter Scotch.

A large bowl of lemonade should be placed conveniently. Have this medium sweet and not too strong. Put nothing in it except the lemon juice and sugar, no strawberries or other fruit such as grapes, etc., which are sometimes put in whole to add to the decorative appearance of the beverage.



PAPER HATS

Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped envelope.



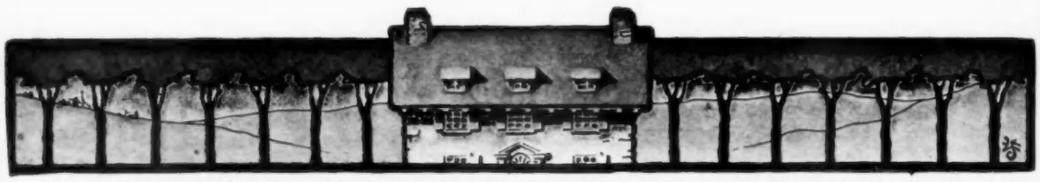
FOUR STYLES OF POSTER NOTE PAPER FOR CHILDREN

The pictures are at the top of the sheet and are printed in red and white on a black ground.

SUITABLE MODELS FOR LITTLE FOLKS

FROM EMELIE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 344—A



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A BOY'S ROOM

VEry little attention is usually paid in the fitting up of the house to the rooms which are to be occupied by the sons of the family. The daughter's rooms are most carefully planned and are as dainty as the decorator's art can make them but the sons are treated quite differently. Any room is considered as good enough for them and they are supposed to take no interest in the room and to take no care of its furnishings. This seems a great mistake for the boys need the refining influence of the home surroundings even more than the girls and every boy appreciates a cheerful room which he can call his very own, and in which he can keep the thousand and one little articles that he enjoys and which are of little interest to the rest of the family. He should be given a pleasant room and be consulted as to its furnishings. His room should not be done in dainty pinks or blues (this treatment is for the daughter's rooms), neither should it be cold and barren and furnished with the cast-off

SUBSTANTIAL CATHEDRAL CHAIR

walnut set which is no longer suitable for the guest room. This idea seems the most popular for the furnishing of a boy's room. Any bit of bed-room furnishing which is no longer of use in other portions of the house finds its way to the boy's room together with odd curtains and portieres which are not desirable but too good to be thrown away and are supposed to help dress it up a bit. The idea of buying new furniture or even new wall paper for the boy's room is out of the question. "He would spatter ink on the paper and kick the polish from the furniture," the mother says. Now it is quite possible to furnish a room at a moderate expense with fittings which are durable as well as attractive.

Among many possible schemes of decoration for a boy's room the following is a very practical one. In the first place, the wood work of the room is stained or painted black and the walls hung with a plain paper in old blue, yellow, red, or green, whichever color the boy prefers. The ceiling is tinted a deep cream color and this same tint carried down on the walls from a frieze, the depth depending upon the hight of the room. Below this frieze a wainscoting effect is made by putting strap work over the paper as shown in Illustration No. 1. The strips of wood forming the strappings are three inches wide and one-half an inch thick. A strip of wood is carried all around the room to cover the join between the frieze and the paper. The upright strips are nailed on about eighteen inches apart, between these uprights and about one foot below the upper strip are strips parallel to the upper strip. This forms panels as shown in the illustration. Interesting prints or photographs may be fitted into these panels.

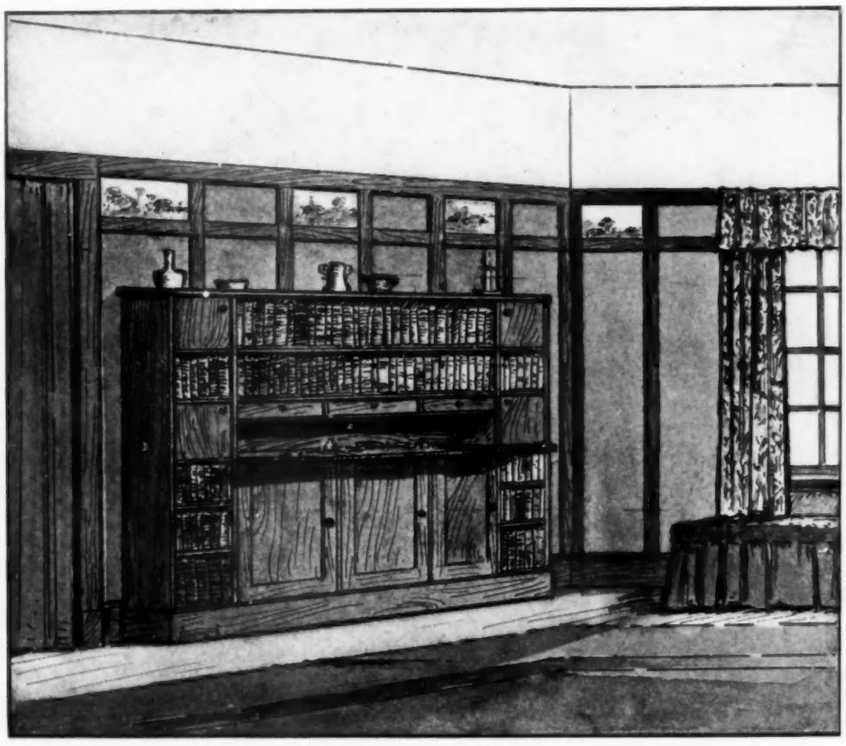
For window draperies bright figured linen or the cotton India prints would be appropriate and give a cheerful look to the room. A box window seat will be found very useful for storing different articles and this may be covered with a plain heavy linen or denim harmonizing in color with the wall paper. This will be found more practical than the figured materials as it will wear better and keep clean longer than the figured material. The portieres may either be of the plain or figured material.

As the boy will use this room as the sitting room as well as a bed-room, a couch is used instead of the customary bed. This is quite different from the untidy affair covered with an old portiere or Bagdad rug which is the usual substitute for a bed. It is comfortable and strong and roomy. Illustration No. 2 shows such a couch. It is three feet six inches wide inside and six feet four inches long and consists of a box with an ordinary woven wire spring on top secured to the cover and a good hair mattress covered with the same material as the window seat. The frame is stained black to match the woodwork. The box underneath is convenient for holding the bed clothes.

COMFORTABLE COUCH BED FOR A BOY'S ROOM

The English bachelor's convenience, the regulation chiffoniere or a chest of drawers stained black is indispensable. A substantial table to match the couch in style will be found a useful addition to the room. The chairs should also be substantial and of a kind to harmonize with the other furniture. Illustration No. 3 shows what is known as the cathedral chair, so called because it is made like those used in the old cathedrals. It is strongly built and has a firm rush seat. This chair stained black would answer very well in this room and a black Windsor arm-chair could also be used. A plain Morris chair with cushions covered to match the window seat would be very comfortable and suitable.

As the room selected for the boy is usually small a combination book-case and writing desk such as is shown in Illustration No. 1 is practical. This is not more than one foot deep so it takes up very little room and is very convenient. Every boy enjoys a writing desk of his own and a place for his books and curios. This case is very simply made as it is nothing more than a series of book-shelves with a drop leaf forming a writing shelf held in place with a heavy black iron chain. There are cupboards below to hold the innumerable things that the boy is sure to collect. There can not be too many of these store places. The boy should be allowed to select his own pictures but if possible they should be framed alike in black. The mirror should also have a black frame. The floor may be covered with a coarse drugget or Negamo rug.



BOOK CASE AND DESK FOR A BOY'S ROOM

PRETTY BATH ROBES OF KRINKLEDOWN

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 344—A

UNIQUE PARISIAN DOLLS

REALLY ARTISTIC ACHIEVEMENTS—EDUCATIONAL VALUE OF DOLLS

ON the hights of Montmarte, close to the walls of the cemetery, in a cosy apartment, with walls adorned by drawings for fashion journals and for the gowning of the Parisian silhouettes, lives the clever originator and maker of these famous little images—counterfeit presentments—of women of many different worlds: the veritable élégante, the cocotte, the Mimi Pimsons, the actress, and the errand girl.

Pleased with my interest in her work, Madame Lafitte was good enough to tell me the interesting origin of these fashionable little puppets. Having one day to amuse a child, she chanced to take up a stray bit of wire, and while talking to him her deft fingers idly fashioned a skeleton—a mere semblance of the human body—shaping a head, a trunk, arms, and legs, and she draped it with a bit of cloth for a costume, and for its head, into a twist of soft paper she punched and dented vague features. The result delighted the child, and gave herself the inspiration for the finished, and really artistic, productions of to-day. Under the joint names of herself and a sister, who collaborates with her, Lafitte-Baussat, the silhouettes have been exhibited for several years in the Paris Salon, and have found entrance into the Musée Galliera and the Carnavalet.

Except for the elaboration of it, Madame Lafitte has not departed from the first manner of her work, which she rapidly illustrated to me while she talked. Still the wire skeleton is twisted roughly, and stuffed with tissue paper into the size desired, and bent at will into fetching curves. Then, striving only for effect, with bits of material of all sorts, a wisp of lace, a bit of gold embroidery, brocaded ribbon, or a fragment of silk, the costume is built.

For some time their maker continued to model the heads of the silhouettes of paper, the features merely suggested by clever handling, but, later, her sister, who is a fashion illustrator for Femina, began to model the heads of wax, with features that smartly caricatured those of famous Parisiennes. The manner of hairdressing, the droop of an eye, the lift of an eyebrow, the carriage of the head, or a trick or gesture, were all so brightly done that instant recognition was the result, and crowds surrounded the windows where the figures were displayed.

In the accessories of a costume there is nothing lacking; the hat is tilted at the angle of the moment, the fan, or the lorgnon of the élégante is held at the correct hight, and on the arm of the grisette is her band box, her skirts kilted high above her clumsy shoes.

The silhouettes that have been honored by admittance to the museums are gowned quite to perfection, with real lace and costly silks and satins. Others of similar richness of gowning are sold at high prices to collectors of veritable works of art.

One feels that she is indeed in doll land when she enters the Doll Musée, housed in the Bibliothéque, on the rue Gay-Lussac, for it is full of dolls; they possess the place—dolls of every sort, and of every country, hundreds of them, all dressed in their national costume, picturesque and historical.

It is by the efforts of Mlle. Marie Koenig that these dolls have been gathered into this interesting collection. Inspectress of Instruction, and familiar with the system of teaching manual labor in French schools, she had noticed that the materials employed in this study were of the most prosaic sort, utterly lacking in anything that would appeal to the imagination of a child; the scholastic programme was dry as dust. On the occasion of the International and Colonial Exhibition at Rouen, she conceived the idea of this musée, and obtaining the authorization of her chiefs, she addressed a circular to all the schools, of all grades, in France and her Colonies, and to the rest of the world. In this circular she invited principals and pupils to participate in the exhibition at Rouen, and to send to it, with the ordinary examples of their work, dolls dressed in the common, the traditional, and the historical costumes of their people. After the exhibition she proposed the dolls should be preserved in a public room of some Musée Pédagogique. The circular was an eloquent one, and Mlle. Koenig was nearly overwhelmed by the quick responses. Two hundred dolls came, in groups and singly, from all points of the territory; this was the beginning of this interesting and valuable collection, which has been added to yearly by friends who appreciate the value of the work.

A woman of great energy, she has not relaxed her efforts to instill into the education of little ones the element of amusement—the real secret of success. The costumes of the dolls sent by schools of high grades are, I believe, the work of their own hands, but young pupils have been helped by the skillful fingers of couturiers, and all are marvels of accuracy and of taste.

They are also precious documents, true, living traditions, showing much of French history—its legends and its habits. These costumes are of types showing in centuries only slight changes—revealing racial characteristics from far corners of the earth, and hinting at their stories, their songs, and their dances. To the poet, or to the historian, they are of undoubted value.

It is a wonderful journey around these galleries. On one side one meets a rich peasant of Brittany, coiffed in lace, and skirted in brocaded silk; or a woman of Martinique, her head gay in red and orange. A wife from Plougastel is splendid in a red gauffred skirt, with a blue tablier, her corsage covered with embroidery. There is a coquettish figure from Arlésienne, that Mistral has sung of. A beautiful jewess of Milianah is richly gowned in splendid lace. There are North American Indians in native costumes, and blackest Africans in no costume at all to mention.

A LAFITTE-BAUSSAT SILHOUETTE

Queen Marie-Amélie is there, in a frilled-to-the-waist silk gown, a cape-fichu wrap, and a bonnet with flaring fronts, set with flowers, and tied under the chin in a wide bow. One could write pages of this costume journey around the world, for besides the dolls—the miniature men and women so wondrously imitated in their costumes and pursuits—Mlle. Koenig has gathered a collection of the work of tiny fingers, guided to expertness in the fabrication of playthings made from the humblest things—bits of paper or of straw, wrought into cunning shapes, directed by the brains of the little workers alone, resulting often in things that are real objects of art, fit for a vitrine. Also there are examples of fine needlework embroidery, and fanciful hand-stitchery, done on the finest of materials, all the work of children.

An echo of this Musée has found expression in the formation, two or three years ago, of the society l'Art Enfant, for the encouragement in childhood of the artistic and esthetic study of ancient and modern playthings. Among those who have recently joined the society is the Queen of Roumania. She has exhibited some curiously gowned dolls of Nuremburg. M. Georges Berger, president of de l'Union des arts decoratifs, is a member, and M. Frederic Mistral, who is a famous collector. The Duchess de Rohan, who is a member, has at her château de Joslin a beautiful collection of dolls and toys. The famous bulletin of this society, reserved only for its members, is highly prized by book collectors.

In the present exhibition of the swagger Circle Volney, among portraits of beautiful women, resplendent landscapes, and elegant statuary, there stands a vitrine into which Lionel Le Couteux has gathered his Marrons Decoreés. The sculptor of these little figures (M. S. Defaur)—busts carved from chestnuts—wishing to give his masks a more intelligent significance, proposed to Le Couteux to collaborate with him in their decoration, and dressed in their peculiar manner by the hands of the clever carver and engraver, their success in this exhibition has turned them into veritable objets d'art. The clothing of these figures is at the same time simple and complicated, the fascinating tout ensemble achieved by infinite art. Plants, insects, debris of all sorts, have gone into the ornamentation of these curious things—The proportions are so carefully guarded, and the colors so well chosen, that it is only upon the closest inspection that one realizes their character. On the head of the Chevalier de Malta, his open mouth hurling an oath, is a casqué made of the tin-foil cover from a wine bottle; his cape is part of an old white kid glove, and his cuirasse of metallic paper. Une Honeste Dame has her corsage made of feathers, and grasshopper wings decorates the bonnet that covers her venerable head. Un Major Anglais has a thistle for his head dressing, and sterilized flowers, with shells, adorn his shoulders. The picturesque Normandy bonnet is also formed of shells.

Seeing the value of, and knowing how to profit by, all things—even the most insignificant—that fall into their hands, a bit of cork, a fallen leaf, a shell or a feather, quick also to see and to feel the comedy of inanimate objects, these two men have cultivated the faculty of observation into a talent. These curious and picturesque figures have had a real success, and are considered worthy to be classed among the higher arts.

M. A. F.

Vogue to be dated 14 March will be the Dress Specialties and Textile Number. All the new fabrics and novelties of the season will be fully described and illustrated in this number.

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SPRING FASHIONS FOR BOYS AND GIRLS

FROM DE PINNA

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 344—A

The WELL DRESSED MAN

CORRECT STYLES FOR BOYS OF TEN YEARS OLD AND OVER—A FEW WORDS ON THE GENERAL SUBJECT OF SPRING SUITS

Although there is much to be said of the value of early dress education for children, it is from the tenth year on that a boy's attire begins to take on the character, if I may so describe it, of more mature years, and that he should be taught the importance of a proper regard for the selection and good care of his clothes. It is during these years—say from the twelfth to the eighteenth, when the fashions of his apparel become to all intents and purposes those of the man—that his taste should be moulded; that ideas of good style in cut and color and finishing should be instilled; that he should be taught a certain discrimination between the intrinsically good and the commonplace or vulgar in materials, and patterns, and that habits of absolute cleanliness and neatness should be inculcated. This may sound a bit priggish, for it is sometimes hard to disassociate the idea of priggishness from that of scrupulousness in dress, especially when shown by a boy, but the encouragement of vanity, or snobbishness or show, or a love of finery, is far from what is intended. The point is that refinement in dress, like refinement in speech or manners, if developed young, will remain through life, but if not developed young is less aptly and never so thoroughly acquired, or, if I may use the word, in a wrong sense, so instinctively practiced.

SPRING SACK COAT

Turning to current fashions, as opposed to this general matter of good form, there is scarcely anything new to be said of the styles for boys, although one of the leading makers of children's clothes has a riding suit of excellent design, and there are a few late things in materials and patterns for young boys which will be found illustrated or described on other pages of this issue. The Norfolk suits of plain or mixed fabrics—preferably of the English and Scotch homespuns, tweeds, etc.—with short trousers, cut full and baggy at the knees, remain in vogue; sack suits of single- and double-breasted design (and the better cut and tailored, though without any of the exaggeration or extreme given to some of the suits for young men, the smarter), are correct, and for more formal wear for boys up to fourteen or fifteen years old, the eton suits, consisting of black jacket and waistcoat, and long trousers of the same material, or more usually and correctly of a striped gray worsted or cachemire, are fashionable. Short tan covert coats, with welt or strapped seams, and cut loose, are stylish for young or older boys, and box-cut coats, something on the pea-jacket order, of black or dark blue, are also worn; but a young boy should never wear a shaped waistline coat, like the Paddock (which, however, is no longer a smart model for any age), nor fancy vests and such things. In England a high hat is worn with the eton suit, but not in this country, though otherwise the detail is the same—namely, white shirt, broad white collar, and four-in-hand tie of black or some plain, dark-colored silk. Under the age of fifteen distinct evening clothes are not necessary or correct. From then until eighteen—in some cases possibly from fourteen to nineteen—a dinner coat, made much on the same lines as that for men (personally I think the more correct in style, the better, although I should not advise a gray fabric), is worn, and after that he may properly have a full dress evening suit. Up to the age of twenty-one, however, the wearing of the more extreme things of evening dress, such as figured silk waistcoats, jeweled waistcoat buttons, etc., is not to be approved. One occasionally sees them on a boy of eighteen or nineteen, and one almost always feels the jar of something inappropriate. One feels the same kind of false note when one sees a woman of sixty dressed in the style of a girl of eighteen, only age is pathetic, youth merely ludicrous.

Until he has reached eighteen years the average boy does not need formal afternoon clothes. He may, perhaps, have a dark morning coat, but not a frock. Neither should be worn without a silk hat as an accompaniment, and few young men can "stand" this before the eighteenth year, at least. Otherwise, after fourteen or fifteen, the more correctly a boy is dressed, according to the standards of men's fashions, the better. I do not mean that he should wear extreme styles, but that his sack suits should be well cut and of good material; that his hats should be of correct shape, his gloves of right shade and style, his collars and neckties of proper design aand material, and his boots of the right fashion.

I shall have so much to say of the detail of various styles of sack suits during the next month or two, that I should not touch upon the matter here were it not for the fact that a number of inquiries have already been made about the fashions of the spring, and that I fear to put the subject off too long. Many samples of material are before me, and as usual, the grays predominate—grays with decided red in the overplaiding; grays with blue and bluish gray in the patterns; mixtures so intricate in the weaving as to be almost indescribable, but producing a general effect of gray, from the lightest to the dark shades, and plain Oxford and Cambridge mixtures. There are also many dark greens and browns, of the latter a peculiar light shade, more suitable, however, for an overcoat than a suit. In length the sack coat is considerably less than the more extreme style of a year ago, but except for one model, evidently made up for the purpose of trying the jump from one extreme to the other, those I have seen may be described as medium—that is to say, from thirty-one to thirty-two inches. The decidedly shaped back has gone the way of other vulgarized styles. A moderate spring and no flare at the bottom is the rule, with some backs almost straight, and some models showing the narrower effect over the hips than the shoulders, which was the fashion—especially the English fashion— of several years ago. There is a tendency towards shorter and narrower lapels, though this is not always marked, and the cut in front varies from perfectly straight to the rounded, but not to the sharply cut away. The accompanying drawing shows a coat model of thirty-one-inch length, with straight shoulder seams, rolled lapels, three buttons, spaced rather close together, and turned-back cuffs and a waistcoat of good cut, that give some idea of the general fashion, but there is lots of variation in detail of the season's styles, so that one design cannot, of course, be representative of all.

How.

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AS SEEN BY HIM

CLOTHES FOR FORMAL OCCASIONS—PRESS EAGER TO MAKE UNFOUNDED CRITICISM OF CLOTHES ON OCCASIONS

A Few years ago a great German prince made us a visit. I say great advisedly. It is not because of his military glory, or of his achievements, or again of his remarkable statesmanship (this prince makes no claim to any of these), but by reason of his being the son of an Emperor, now dead, and the brother of another Emperor now very much alive, and a member of one of the royal families of first magnitude, that I accord to him this qualifying adjective. He was a good-natured, kindly man, this Prince, and like all Royalties who must be—as we would say in this country—perfectly assured of his position, he was simple and natural in his bearing, modest and considerate. We made a time over the advent of this Prince. We wined him and we dined him. From morning until night he was the victim of our well meant, if occasionally spectacular hospitality. He had to attend dinners of all sorts and conditions, to receive and to mingle with a medley of people. But this is one of the penalties of royalty. Being the brother of an Emperor, and then the representative of his august relative, it was his duty, and like the lady whose virtues, after her decease, her weeping western spouse engraved on her tombstone, he "done" it: and nobly.

During the entire term of that trial—for trial it must have been—he was a model of consummate tact. Not a single faux pas, not the least slip of temper, not the slightest indication of being fearfully bored and teased beyond almost human endurance.

During this Prince's visit to New York he was, one evening, the guest of an officer of the most prominent and well known of the yacht clubs. A dinner was given him at the clubhouse. His host, following the established rule and custom, wore the dress uniform of the club. The Prince, as I remember, was attired as an Admiral. But marvelous to relate, the New York press was much astonished thereat, and the next morning there were large headlines in one of the dailies announcing that the host of the evening had taken the advice of some convention of tailors, and introduced to New York a blue evening suit with golden buttons and other regalia, the latter existing, no doubt, in the imagination of the reporter, and that the Prince also wore a peculiar confection. Great sensation! But this was fortunately exploded in the evening editions by the calm statement that the New Yorker had only worn the dress uniform prescribed by his organization for such occasions, he being a commodore, and that his royal guest had paid him the compliment of appearing in naval uniform, according, also, to etiquette abroad and naturally everywhere.

I only make mention of this circumstance, because recently the daily press has been attacked by a similar fever and there have been cabled messages regarding the appearance of a young American at a foreign court. This gentleman has been accused of wearing an outré costume, whereas he wore the only one possible under such circumstances.

Ambassadors may appear at courts in the conventional evening dress—I am speaking of American Ambassadors—but any one knows who has been presented at the levee at St. James's, that court dress is necessary. I remember to have seen a worthy Brooklyn tradesman, who had amassed wealth, and who was retired, and who sought social honors in England, struggling to avoid walking over his sword, and looking quite abashed at being caught in knee breeches and small clothes. The gentleman who was presented to the German Emperor recently, wore the court dress which the Emperor has prescribed for civilians. He could not have appeared in any uniform, as he did not belong to any military organization, even that in the militia. But unfortunately this American has obtained the reputation for being original, and whenever the press was in lack of news, it gave him credit or discredit for many things which he did not do, and had never thought of doing.

When the Infanta Eulalia was here, a gentleman in Chicago appointed to receive her at noon put on an evening suit, as is the custom in Latin countries on all formal occasions, no matter at what hour in the day or night. The western city feared that the east would chaff it for its disregard of the etiquette of this country, which does not permit the wearing of evening dress until official candlelight, and it began to deride its own citizen for not knowing the proper manner of dress, so that it would appear to the east that it repudiated any mistake of that kind. But this superior knowledge was only crass ignorance, and I am sorry to say that the New Yorkers who ought to have known better did not, and they joined in the cry.

Perhaps one of these days it may be well to write down when or when not found, and to make "a note on 't," as Captain Cuttle would have said, that in Rome we must do as the Romans do. The Chicago man may have strained a point, and Rome is certainly a long way from the western metropolis; but he wanted the Spanish princess to try to imagine for that morning that she was at least at home in Madrid or in Munich, or Paris, where she actually does reside more than in her native land. It was an act of delicate courtesy, and a man is never absurd, ridiculous, or at fault, when he sacrifices himself, or places himself even in a ludicrous light, if by so doing he is being gallant to one of the fair sex.

All these little gradations of costume are based on one rule, that of courtesy and fitness. When the German Emperor goes to visit his Imperial Majesty of Austria at Vienna, he wears the uniform of an Austrian regiment to which he belongs. It is a compliment to his host, and it is a delight to the people who feel that while he is with them he is one of them. Edward of England, a very king of infinite tact, is a German officer in Berlin, a Frenchman in Paris, and a Russian in St. Petersburg. And then all military and naval uniforms have their dress and undress suits, and the former is acceptable everywhere as full dress on the most ceremonial occasions. There are no greater sticklers for the etiquette of clothes as well as for caste, than our own officers of the army and navy. We are regarded as almost martinets in this respect, and it will never do to address one of ours by a wrong title. Some time I shall go into this question, because at present, there seems to be a little fog in the minds of many as to military and naval etiquette, and these are two important factors in the life of the country. It would, perhaps, be well to note here, while en passant, that it is extremely bad form to address a militiaman by a military title in this country. Only the regulars should be given that distinction. But we frequently err in also addressing heads of yacht clubs, heads of steam vessel fleets, as commodore. Many "exes" do not like their former title to be paraded. But all this depends. A judge, like a priest, is always a judge, but governors and former vice-presidents prefer naturally, to have the plain "Mr." as a prefix.

There is no reason why we should not know all this. We are not now in our pinafores, and we should need no nursery instruction. But, unfortunately, we must be reminded from time to time, lest we forget.

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 420 PUBLISHED 7 MARCH, 1907

Vogue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

FLAT PATTERNS: Waists, Skirts or Jackets, 50 cents each.

PINNED PATTERNS: Waists, Skirts or Jackets, $1 each.

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***

The fine points by which hand-made frocks are distinguishable from machine-made differentiate Vogue patterns from all others. All Vogue patterns are hand-made. Each separate piece is cut, stamped and folded by hand.

***

The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped—collar, front, back, etc. There are no puzzling perforations. When cutting, one need not continually reverse the pieces to consult directions, all seams, tucks and trimming being marked, which is possible only with all-hand-made patterns. Every Vogue pattern can be easily followed, but the Vogue Weekly Coupon Pattern is intended specially for the novice in gown making—for her who would be her own dressmaker. These coupon patterns are published with a diagram showing exactly how each part is placed on the material, and with full instructions for making and trimming.

***

Flat patterns are those that have the various parts of the design stamped, traced and folded, ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting, or a flat duplicate may be ordered.

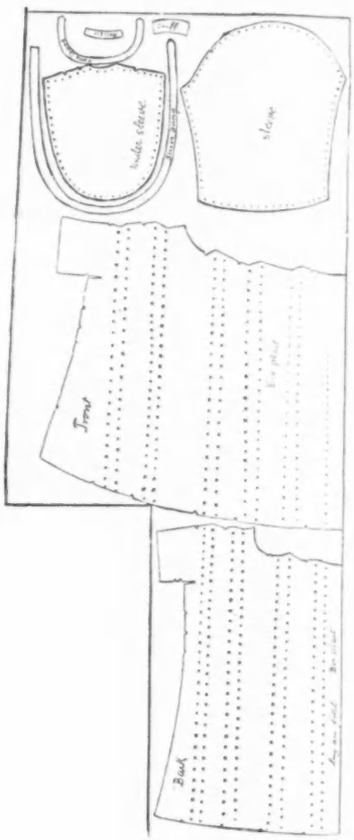
WORKING DIRECTIONS FOR NO. 420

The current coupon pattern is a smart little frock for a child and was especially designed for this page. The making is most simple, while in style it is attractive as well as practical. The frock is made independent of the yoke and sleeves, and a variety of guimpes may be worn with it. The pattern consists of two front parts, undersleeve, yoke strap and cape sleeve strap; the guimpe pattern consists of yoke, collar, sleeves, cuff and lining to which these various parts are attached. The middle back of frock forms a box-plait with side plaits in clusters of two at either side, the two front parts vary, as the pattern will show, the right side which buttons over to the left has a box-plait extended with two side plaits at edge thus showing the right side with six plaits, while the left side has only two. The plaits are simply laid and caught in with the shoulder seam, they may be stitched if desired however, to yoke depth or to belt-line. The shaped straps are pointed at ends and ornamented with buttons, three and one-half yards of forty-inch-wide material are required for this model when made in six-year size.

VOGUE'S COUPON PATTERN NO. 420. CHILD'S DRESS, 6 AND 8-YEAR SIZE

For description, see this page. Cut paper pattern No. 420 sent on receipt of coupon with remittance of fifty cents

The next pattern will be No. 421. Combination Waist and Jumper



WHISPERS

TO THE GIRL WITH NOTHING A YEAR

A Very attractive way to make a dancing school or summer afternoon frock for a girl of twelve or thereabouts, is to have the skirt fulness smocked in points to yoke depth, the point coming in the middle of each gore and at the seams insertings of Irish crochet or Cluny lace. Another insertion is above the deep hem. The skirt and waist are attached, of course, and the waist is made for a guimpe, smocking in each panel effect below the top edge, and insertions put in at a line corresponding to those in skirt. The guimpe can be of any sheer material with Valenciennes insertings and the sleeves finish at elbow. In the dress waist a circular bertha gives sleeve effect, for it falls in kerchief points from shoulders and at middle back and in a divided point at middle front, and is edged by lace slightly fulled.

Adjustable sailor collars of embroidered linens are pretty for children's frocks of serge or cashmere as they give a fresh appearance to the whole dress. They can be made very easily and take but little time in comparison to fussier collars, and the latter never look as trim.

For the summer outing, one warm little wrapper must be provided for the youngest member of the family, and for it eiderdown, either plain, or in the newer varieties of krinkledown, or grizzly-down, is a material of the proper weight. This can of course be made unlined and a pretty finish for the tiny sleeves, and in fact the entire border, is a hand-embroidered scallop. Another pretty wrapper, for the baby or small child can be made of outing flannel, which like the eiderdown washes easily, and to make a difference in the trimming bind the edges with silk Prussian binding or else an inexpensive narrow ribbon. Both wrappers can be fastened with ribbons to match, and will look very dainty in consequence.

Baby pillows of down with embroideredcovers are always welcome gifts, when there is an outfit to make ready, and those covers that are of some sheer fine material, finished by a hand-embroidered scallop at edge and slits above, through which a ribbon runs, are both new and dainty. In other words the pillow slip is formed of two separate pieces, each embroidered in scallop with slits above and the one ribbon latticing through holds them together. Four or six of these covers should accompany each cushion and when a top is soiled that can be replaced without both covers having to be laundered. A soft Liberty-satin ribbon should be used and fasten under made bows, as frequent tying spoils any ribbon.

The new rosette of soft ribbon suggests a huge "ragged robin" with the pinked out ends that stand out between the loops; and which in fact outnumber them, so that a wonderfully chic and flower-like pompon ensues. They are used on hats for either child or woman.

It is quite evident that most of the feminine world is to be clad in silk this season, and of a checked, figured or striped variety, for the plain color silks are quite supplanted by these gay effects. Some of the color combinations are very striking, some too daring to be smart, for contrasted colors over bright are merely vulgar instead of chic, as the same colors a shade or so paler might prove to be.

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FLAT PATTERNS OF THESE MODELS ARE 50 CENTS EACH PINNED PATTERNS, $1.00

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DESCRIPTIONS OF PATTERNS

No. 1171.—Buff linen frock with gored skirt tucked to yoke depth at sides, and box-plaited at the front and back. The attached waist has a panel effect at the middle front, and at the back, where it fastens at middle with tuck effect at either edge. Swiss embroidery shows at the front between the panel and the edges of the sides, the bretelles, collar, yoke, and cuff bands are made of the same embroidery. Crochet buttons trim the waist and skirt. The materials required to make this model in eight and ten year old sizes are five yards of linen thirty-two inches wide; three-quarter yard of allover swiss embroidery twenty-seven inches wide, and twelve buttons.

No. 1172.—Russian blouse suit with knicker trousers of white linen; the trousers having elastics at the knees. The cuffs, collar, belt, and edges of scallops that are cut in one with the edge of right front are piped with red linen, and stitched; pearl buttons fasten and trim this suit. The blouse has an inverted plait at the middle back and front. At either side of back is a box-plait, and at the front are three plaits that flare below the belt, and are caught on shoulders to yoke depth. The materials required to make this model in four and six year old sizes are: five yards of linen thirty-two inches wide, one-half a yard of red linen for pipings, and six buttons.

No. 1173.—Child's coat of light weight tan broadcloth, with collar, cuffs and buttons of golden brown velvet; the frogs are of brown silk torpedo braid. The coat has inverted plaits, stitched on edges in tuck effect at either side of the front and back, the stitching ending just below the waist-line. The sleeves are stitched in tuck effect at the outer part from shoulder to cuff top and are trimmed with buttons and blind button-holes. Buttons and blind button-holes also trim the front plaits. The materials required to make this model in five and seven year sizes are: two yards of broadcloth fifty-two inches wide, three-eighths of a yard of bias velvet, six yards of torpedo braid, and five yards of taffeta lining.

No. 1174.—Child's jumper frock to wear with a guimpe of white rajah silk trimmed with bands of embroidered white linen crash, and embroidered buttons, the button-holes simulated in silk cord. The back and front are both in a wide box-plait panel effect to the waist-line, a band of embroidery outlines the armhole; the short sleeve is circular and graduated. The guimpe may be of any sheer white material, collarless and trimmed with tucked bands at the neck and cuffs which are outlined by lace insertings. The materials required to make this model in six and eight-year-old sizes are: five and one-half yards of Rajah silk twenty inches wide, three and one-half yards of crash bandings, three buttons. One yard of nainsook and four yards of lace are required for the guimpe.

No. 1175.—Tailored costume of light tan panama suiting, with collar, belt and cuffs of seal brown velvet; velvet ribbon bands trim the skirt. The plaited skirt is gored; the plaits stitched to yoke depth on edges. Two box-plaits meet at the middle front and back. The coat has an attached, plaited peplum, the back panel effect continued at peplum back. At the front the panel ends are slashed in points that fall over the girdle; and over the sleeves are crepe-epaulettes. The materials required to make this model in thirteen to fifteen-year-old sizes are: six yards of panama cloth, forty-four inches wide, three-quarter yards of bias velvet, eight yards of velvet ribbon and six buttons.

No. 1176.—Buff Tangier cloth dress, with hand-embroidery on the collar ends and white mull plaitings at the edge of front plait, and upturned over the cuffs. The gored skirt has two box-plaits at the middle back and tucks at the sides of the fronts stitched to yoke depth; the box-plait front gore is stitched to half length on edges. The waist is stitched in clusters of tucks on the shoulders at the back and front and is finished with a turnover collar showing a chemisette and high linen collar. The sleeves finish with deep cuffs that button. The materials required to make this model in fourteen to sixteen year old sizes are eight yards of Tangier cloth twenty-eight inches wide, one yard of ready made mull plaiting, and eleven buttons.

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FOR DESCRIPTIONS OF FASHIONS SEE PAGE 344—A

PARIS

(From Our Own Correspondent)

FASHIONABLE HAIR DRESSING—SPRING HATS—A REIGNING BEAUTY—BUCKLES—EXQUISITE EMBROIDERIES IN COLOR

THere is nothing by which one can get the effect of a personal touch to the toilette as by the coiffure. Happily Parisiennes are less and less contented with one or two conventional ways of dressing the hair, and are more insistent upon having a distinctive arrangement. It is really astonishing the various fashions seen at the opera, the theatres on smart nights and at home.

UNWAVED HAIR NOW THE SMART THING

Many are wearing their hair absolutely uncurled and unwaved, draping it in great loops, which are drawn out to fall low about the forehead and temples, held in place by several sidecombs, while the ends are rolled into a great French twist that reaches from the crown to the nape. Of course, one must be blessed with no short hairs to achieve this arrangement. Others are wearing wide braids wound about the head like a filet, this coronet filled in with a great French twist, a tiny row of what used to be most inelegantly known as "spit-curls" fringing the temples. I see very few ringlets, and the spaces under hat brims are filled up instead with large loops of plain or slightly wavy hair. Mlle. Bresil was most lovely the other night at the Repetition Generale of "Anna Karenine", at Antoine's, wearing a black satin mushroom hat of the Romney type, the brim behind was very broad and sunk down almost to the nape. The heavy shadow cast by this brim, not over the face, for it was narrow there, but about the head, ears and nape, was lightened by loose loops of hair drawn out to the edge of the brim and fastened with little pearl pins, not tendrils and ringlets, but a drapery of long fluffy straight locks. The plume that hung down the back was a very long, broad one, au natural, but from its centre to its tip, fronds were trebled in length, even quadrupled at the very end, one frond minutely pasted to the end of another, in a weeping willow effect, a thick long straight fringe, a perfect wealth of ostrich plumage!

ORIGINAL ARRANGEMENT OF HAIR ORNAMENTS

Whatever you do to your hair, though actually exquisitely cared for, it must give the effect of extreme looseness and carelessness, real fixity being given it after the dishevelled air is accomplished by properly applied brilliantine. At the opera it is evident that one may wear tiara or coronet upside down, if the effect be becoming and different. Many half crowns are being worn around the back of the head with the hair piled up above them with a careless air of dropping backward into the ornaments, and half wreaths of enamel or gold ivy leaves or wheat ears also outline the back of a well-shaped head to advantage.

THE FIRST STRAW HATS WORN WITH FURS

Everyone is desirous of new hats this month, and they do not wait until they reach the Riviera to wear them either. I have already noticed several very beautiful straw hats worn with furs, and new bonnet shapes are appearing in changeable taffeta, and in shirred mousseline in two colors to give the same changeable effect. The prettiest straw I have seen was a simple little fine braid of flat straw tinted a changeable metallic tone that gave copper and bronze effects of greens and browns. It had the mushroom brim that is so firmly fixed in the fashion just now, but this was crinkled and curly of outline in a very careless bonnet-like effect. It was trimmed with a scarf of emerald green and white striped taffeta ribbon with ends dropping off one side, while, piled on the opposite side there was a mass of lilies of the valley surrounding a cluster of faded embrowned tea roses. The wreaths and bunches of flowers worn on either hats or corsages are invariably of this genre, as little naturalistic as possible in color, form or texture. They are prim and precise in arrangement, in fact flower bunches that once grew only on old brocades and old tapestries and embroideries, but which have—not come to life,—but stepped out from their background. Another metallic straw was in the same tiny braid of the color and dull luster of pewter. It had the tiniest, flattest of crowns and a little brim that turned down like a saucer on the wide puffs of straight hair, very narrow in shape and dipping down into the hair both back and front in Eugenie fashion. It was trimmed with a wreath of roses made of silver bullion gauze, each with two or three tiny taffeta leaves of a rich reddish brown, at the back a bunch of narrow brown velvet loops and ends falling far down the bodice. Whistlerian colors, it is evident, are not yet out of favor with the fashionables.

THE NEW HAT BOWS

The ravishing Mlle. Lantelme, a vrai Greuze with her big innocent eyes and her huge coiffure of careless waves threaded always with a rose-colored or a sky blue ribbon in a large loose circlet, is quite the present beauty of Paris. She was exquisite the other day in an Empire gown of supple pale green satin with gold bullion shadows between the folds. It had a sumptuous band of blue fox fur at the hem, which was round and revealed slippers of the same material as the gown buckled with cameo, and also of the same material was her huge Romney hat wreathed with a garland of small rosy apples tied at one side with a bow of velvet ribbon, couleur rose de Saxe,—such an amusing bow, too, as it was not tied at all, the ribbon being wired and then bent, folded, twisted carelessly, into a semblance of a bow, a mere sketch of a bow, so to speak; and just so are most of the bows now made on smart millinery.

SHOE ORNAMENTS AND DYED LINENS

Buckles on the fascinating colored shoes that are worn now are almost universal for evening and even for afternoon wear, if one uses a carriage. I noticed a pair of moss agate buckles in carved gold rims, a tiny oval mosaic in violet and black set in the middle of the agate, which buckles really adorned a smart carriage shoe in elephant gray suede with a high black lacquered heel. These were visible to me only for a moment in a friend's drawing room, the other day, when the wearer came across the long room, lifting her limp, cumbersome skirts a moment, in front, as she stepped about the grinning head of a huge tiger skin rug. Her elephant-colored gown was in mousseline de soie weighted at the foot by a wide band of self-colored velvet, and her coat was a loose but unfitted straight-up-and-down affair of elephant-colored old hand-embroidered batiste inset with motifs of Irish lace in the same color, and bordered with a little gray linen knotted fringe. This sacque reached from neck to knees, was double-breasted, and fastened down one side with linen tassels, and it had long close sleeves only slightly loosened at the shoulder. She wore a long scarf of chinchilla lined loosely with another long beautiful strip of the gray batiste embroidery, and this was bundled about her throat in such a fashion that here the fur showed, there the embroidery, while one end hung in front, the other behind, to the hem of her gown. The gray, brown, olive or burnt Sienna tones given to old cotton or linen embroideries have made them wonderfully fit on the winter toilettes, but it is necessary that the chemicals be chosen and applied with great care, lest the valuable material be destroyed.

RARE EMBROIDERIES THAT ARE AS LOVELY AS GEMS

I want to speak of some wonderfully decorative embroideries that are being made for a few good dressers here by an artist, M. Ehlers, who is French by birth, but Danish by his artistic education. Anyone who is familiar with the art of that country knows what may be expected of him. Three motifs, that one to go on a cloak, at the back and on each side of the front, like a clasp, have the air of fine gems, so wonderfully rich and brilliant are they in texture and tone. They are geometrical in design, and have considerable solid gold thread, which is as good, for beauty of tone and for wearing quality, naturally, as metal can be. The tones of the silk are like that of enamels, and the quality of the thread is quite special. M. Ehlers tells me he has it specially woven for him in Strasbourg, copying tiny pieces of the thick old floss used in the middle ages, and obtained by him unravelling scraps of old Spanish embroideries. So lovely are these, and so lovingly wrought! And yet the price of such rare things is no more than what a Fifth Avenue street shop will ask for a smart piece of machine-made passementerie! If more women would only prefer the one to the other!

Paris, February, 1907. Aube de Siecle.

VOGUE POINTS

THat lovely shade of linen known as Colonial buff will be very smart this year, and the pretty little semi-tailored coat and skirt suits made of it will be embroidered or braided in white.

Braidings on linen, silk and mohair costumes will compete with embroidery for popularity, and for the elaborate designs not soutache alone will be depended on, but also many pretty narrow gimps and fancy braids will be used, and for these the demand already exceeds the supply.

Wings are a feature of the early spring walking hats considered both sensible and chic, and brown wings on burnt ivory straw of a light and airy appearance is a contrast much favored. Of course a bandeau covered with brown tulle loops and ends tilts the hat in some direction, and as yet, up, down or sideways, is equally smart.

The majority of the skirts are trimmed in some manner to knee hight; a pretty new way is that of shirring short ruffles of lace over ribbon or velvet bands, at intervals a little less than the length of the ruffle. When several bands are used, the ruffled lace comes at a point where the band below is untrimmed; each ruffle similarly alternated.

The waistline is still a little short of normal length at back on many of the new models, and the effect is emphasized by the girdle ends crossing at the back in an upward line. The ends are longer than usual, and caught individually by some ornament or button. The gowns, however, are almost tight-fitting to yoke depth over hips, but remain rather full above the girdle line.

Strasse and other fancy buttons are very much used on all the light colored, spring weight gowns, especially those intended for the all-absorbing bridge parties or the tamer musicales. A very light chiffon broadcloth is the favored material for these smart frocks, and many guimpe effects are seen of lightly patterned lace, real or otherwise.

Poke bonnets in lingerie effects as well as in straw are very much in evidence for children under ten years of age; and flower-trimmed hats abound. The flower wreaths are not confined to one flower alone in its various stages of bud and bloom, but instead a wonderful assortment is the prevailing trimming.

For children's play shoes, tan are preferable to either white or black, and sandals are especially good when the playground is not too rough for the tender little feet in this but partially protective type of foot gear.

For a smart spring suit get a mulberry voile and braid it in self-tone soutache, embroidering at the collar ends and on cuffs some design in a silk a trifle brighter and lighter. With one of the fancy Eton styles for the coat, and the skirt plaited and in walking length, with rows of soutache above the hem, the effect will be extremely good.

Dresden effects are shown in many of the imported silks, which means another season of pretty little Directoire or Louis xv coats, with lace, chiffon or net skirts for informal dinner gowns.

Indications are that the exquisitely tinted Irish dimities will be used for the simple little lingerie waists to be worn with the plaided Shantung pongee coat and skirt suits. They are to be made quite without embroidery, but lavishly tucked, as all the latest approved French models are. The cuff tops and the front box-plait are edged with either a knife-plaited frill, or a gathered frill, sufficiently full to be fluted when laundered. The fastening is on a fly, under the plait.

Extremely smart and new are the dog collars of white coral beads, with filagree barettes of shaded Roman gold, studded with baroque pearls. These can be worn for many occasions when pearl or jewelled dog collars would be most inappropriate, and the curiously radiant white of coral is universally becoming.

Capes and kimonas of lace over finely plaited crêpe de chine, taffeta or Liberty chiffon, are the best models given to choose from for warm summer evenings, as sufficient protection is given the gown beneath without any possibility of crushing the most delicate material. These wraps are being made both amply loose and long, and for ordinary wear to Casino or Club rough pongee is preferable for any wrap to be embroidered in Japanese designs, or in ribbon; heavy lace combined with the later.

Bleu morte is a new and lovely shade of this favored color of the moment, and through all the tones of old blue, hydrangea and gentian, are the changes rung for other tints. Blue combines so exquisitely with all its rivals, that it easily outclasses them for artistic purposes—which probably has caused the present rage for a touch of pale blue in some one of the many hues possible, in most all of the summer fineries—even if it is only in a piping.

Vogue to be dated 14 March will be the Textile and Dress Specialties number.

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will cure those thin places. It will nourish, and rebuild your scalp out of which your hair grows and upon which it depends for strength, and life. At all department stores and druggists.

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[NOTE.—Books are selected for review in Vogue, chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

REMINISCENCES OF MY CHILDHOOD AND YOUTH. By GEORGE BRANDES. TRANSLATED BY G. M. FOX-DAVIES. NEW YORK: DUFFIELD AND COMPANY

GEorge Brandes, known to English-speaking persons as a critic of Shakespeare, has long been a considerable figure in his native Denmark. If anyone thinks this large volume of nearly four hundred closely printed pages too long for a record of Brandes's youth, let such an one yield himself to the simple and childlike spirit of self-revelation that characterizes the work, and he will come to a different opinion. There is much in the book, indeed, that will not interest all readers; a good deal of the matter touching his studies has small interest, save as it throws light upon the intellectual condition of Denmark in the sixties of the last century. There is talk, also, of moderately eminent Danes who are certainly unknown to most persons on this side of the Atlantic. In other words, parts of the book are almost parochial in their tone. After that, however, there are literally scores of passages that have a genuine interest for all who care for human manifestations. Brandes knew some of the most notable Danes of his own time, and in his several sojourns abroad he made important acquaintances, and had interesting adventures. At Paris, upon his first visit, he passionately wrote: "You feel at every step that France has never had a Thorwaldsen, and that Denmark possesses an indescribable treasure in him. We are and remain, in three or four directions, the first nation of Europe." This patriotic opinion, however, he soon abandoned.

Nothing in the book is more agreeable than the author's account of his innocent youthful love affairs. He seems to have had much charm for women, and it was only by good luck that he escaped an early and imprudent marriage. One of the women whom he most admired and enjoyed was Magdalene Thoresen, whose daughter Ibsen married. Americans will be interested to read what he has to say of Vinnie Ream (Mrs. Hoxie), whose career as a sculptor made a sensation here at home, though her work is now little remembered. Brandes met her at Rome and found her a most congenial acquaintance, though he protests that he was not in love with her. A long passage in his journal closes with the following epitaph:

HERE LIES
VINNIE REAM
SCULPTOR
OF WASHINGTON, U. S. A.
SIX-AND-TWENTY YEARS OF AGE
THIS RECOLLECTION OF HER IS RETAINED BY
ONE WHO KNEW HER
FOR SEVENTEEN DAYS
AND WILL NEVER FORGET HER

The record closes in the early seventies. He was then in Italy, where he was strongly urged to remain by an Italian man of letters, who thought that Brandes had an intellectual equipment rare in the Peninsula, and likely to be more useful to him there than at home. But Brandes could not forsake Denmark, even for the promise of eminence in a foreign land.

LITERARY CHAT

THe world will long be in debt to Edward Blaisdell and his publishers, T. Y. Crowell & Co., for The Animal Series, surely one of the funniest books whatever. It is not a book for children, though, barring the first number, there is little or nothing in the volume that can possibly be objectionable to the nursery. All of the little dramatic sketches are good, and some of them keep one chuckling till the sides ache. There is a smile in every one of Mr. Blaisdell's 200 pages, and the book is absurdly cheap at a dollar.

The one hundredth anniversary of Longfellow's birth, occurred on 27 February, and his fame, now twenty-five years after his death, is still a living thing. Longfellow is still the most popular American poet, but only the blindest patriotic partizanship could place him above the second rank poetry, and most of what he wrote takes no very high place even as the work of a poet well below the really great bards. No long poem of his can be called so truly American as Whittier's Snow Bound, and no short poem of his approaches Whittier's Ichabod in fervid and sombre intensity, Holmes' Chambered Nautilus in flawless perfection of poetic execution, or Bryant's Water Fowl in clear, cool, bare strength of imagination while he has nowhere approached the splendor of Lowell's Commemoration Ode. A few of his ballads and lyrics, however, by reason of their simple appeal to homely sentiment, will be widely popular until some really great poet of the masses shall come to cast him forever in the shade, and that may not be perhaps for another century. His Hiawatha and his Evangeline will please probably some generations of young Americans to come, and his translation of Dante is a triumph of literalness when one remembers that it is in poetic form, while his human sweetness everywhere makes him peculiarly the people's poet. His publishers, Messrs. Houghton, Mifflin and Company of Boston, are issuing his complete works in seven different editions, and besides these they issue individual poems and selected pieces in many other forms. An edition de luxe, limited to 750 copies, is now being sold by subscription. Longfellow was born at Portland, Maine, and graduated from Bowdoin College in 1825. After study and travel in Europe he became Professor of Modern Languages in his home college, and later at Harvard, where he held his chair from 1836 to 1854. After the death of his wife by fire in 1862 he led a retired life until the went abroad again in 1868. He died 24 March, 1882. Longfellow's delightful house at Cambridge is still one of the show places of the city.

Little, Brown and Company, of Boston, announce Starting in Life, by Nathaniel C. Fowler, a book giving advice touching many trades, professions, and businesses, and The Garden and its Accessories, by Loring Underwood, a well-known landscape gardener of Boston.

E. P. Dutton & Company import an edition of Longfellow's Courtship of Miles Standish, issued by Ernest Nister, of London. The illustrations, part of them in colors, part of them in black and white, are by Arthur A. Dixon. The decoration of the inside of the cover is a charming bit of work, and the Mayflower under full sail on the outside is a spirited picture.

The famous translation of the Arabian Nights, which has held its own as the most scholarly English version for the three-quarters of a century, has been added to the Bohn Library, the first of the four volumes having just appeared. Lane, by the way, did not pretend to offer a complete translation, as was the case with both Payne and Burton, but frankly omitted those portions of the Arabian tales which render the unexpurgated editions unsuitable for the general reader.

Putnam's Monthly begins in the March number a three-part serial story by Maurice Hewlett with the title The Countess of Picpus. The story has to do with a picturesque period of French history, and in it the author of The Forest Lovers is said to be at his best.

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How to Stand and Walk When you request details about my lessons, I send you, **Free,** a booklet showing you how to stand and walk correctly, with a card of correct poise for your dressing table.

MISS COCROFT AT HER DESK

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Just think how I have gained, since I began with you, from 113 to 137½ lbs in one year.
I have lost 74 pounds, and was never better. I look ten years younger.
My constipation and biliousness are entirely relieved.
I wish every nervous teacher could know what benefit is to be derived from your physical culture.
My catarrh and lungs are much better and my body, which was a bony, crooked structure, is actually beginning to look like your picture of correct poise.
My head is steady, the confused feeling having gone. It is the best money ever spent for myself.
Just think, Miss Cocroft, before I took up your work I could not eat anything without the greatest distress, and now I think I could digest tacks. I am so happy.

Personal Instructions Write me fully; also letting me know your faults of figure, etc. I will also make a personal study of your case and will let you know whether I can help you or not. Your letter will be held in strict confidence. I never publish letters without special permission, though I can send you hundreds of testimonials from women I have helped, who have given me permission to show their letters.

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Do you walk gracefully
Weakness
Lame back
Dullness
Irritable
Nerves
Headaches
Catarrh
Dizziness
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Heart
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Is your health or figure imperfect in any way not mentioned here?
Occupation?
What is your age?
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Give me your full name and address, writing very clearly, please.

Write me TODAY!

NOTE—Miss Cocroft, as President of Physical Culture Extension Work in America, needs no further introduction.

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LONDON

(Continued from page 350)

heir,—Lord Ossulston, son of Lord and Lady Tankerville whose mothers are all of American nationality. Lady Chelsea's children too, and Countess of Carnarvon's, are among the chosen few, and so is the Hon. William Brownlow, Lord Lurgan's small heir. Of him, by the way, a funny story is told. When a mere toddler of three he was wandering about the lawn of Buckingham Palace at a function of this kind, and could not be induced to leave the vicinity of the scarlet-coated bandsmen, to each of whom he gravely presented a daisy. The Queen, who is passionately fond of children, held out her hand to him.

"You'll give me one?" she asked. He looked at her gravely for a moment, and then shook his head.

"No, grass for you," he said.

To pass from gay to grave, we have all been greatly shocked at the tragic end of poor Lady Dorothy Cuthbert, who was accidently shot dead by her husband while accompanying him pheasant-shooting.

She had only joined him two or three minutes earlier and was walking along near him smilingly chatting, when by some mishap his gun went off, killing her instantly. Poor girl, she was only five-and-twenty, and very happily married. Her husband, who was devoted to her, is simply heartbroken. They were married about three years ago, just after his return from the war in South Africa, and as may be imagined she passed through much anxiety during his absence. She was a daughter of the Earl of Strafford, and had any number of friends, and was a great favorite in Northumberland, where her husband's old mediaeval castle, Beaufront, is situated.

The arrival of Mr. and Mrs. Alfred Vanderbilt for the International Horse Show has raised great interest among both Society and 'horsey' people, and so has the imposing "string" of twenty-six horses and sixteen carriages, the latter including the most perfect coach in the world, the "Venture."

The English take kindly to a sportsman and accomplished whip, and in their heart of hearts like a man who has not deserted horses for motors, and there is no doubt that the advent of Mr. Vanderbilt's beautiful steeds has attracted many people to the Show.

Pretty Signora Magherini and Mr. Clive Wilson had one of the most freezing days of the winter for their wedding, and the guests could hardly be recognized, so smothered in furs were they. A hum of admiration greeted pretty Mrs. Lockett Agnew, who in pale blue velvet and carrying a beautiful nosegay, was mistaken for the bride, who is a widow.

Although so far a comparative stranger in London Mrs. Clive Wilson will be a decided acquisition during the coming season. She is slim and graceful, of the petite order of femininity, with melting dark eyes, good features and a creamy skin. She wore a gown of silver-gray chiffon and Irish crochet, her hat with its plumes of feathers was also gray, and so were her long gloves, while her bouquet of palest pink roses gave just the touch of color needed. She carried off the honors gracefully, but the bridegroom was palpably ill at ease, more so indeed than even the majority of prospective Benedicts. His three-year old niece was perfectly self-possessed, and in her long, straight picture frock of rose-pink velvet and Juliet cap shared the honors with the bride. Among the many beautiful women at the ceremony perhaps the handsomest was Miss Muriel Wilson, dressed in that now popular combination of pale blue and gray.

London, February, 1907. ANTONIA.

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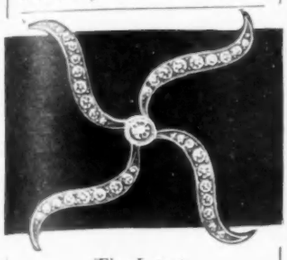

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"The Menace in Baby's Bath"

A Little Sermon on Soap

OH Mother,—this is for you!

That little pink and white Possibility—that tiny Tot your Hopes are centered on—runs daily risk from Skin Disease Infection.

Because the Soap for Baby's bath *looks* white and *pure*, and *seems* fragrantly clean to the nostrils, you *trust* it with your Treasure.

But forget not that even the *purest Soap* is but pure *Fat* saponified.

And *Fat*, in any form, is to Bacteria what Mother's Milk is to Babies—the very Essence of Nourishment.

So that even the *purest*, and best-intentioned, Soap *may* become a veritable hot-bed for the breeding and transmission of Disease-Germs, nourishing them into virulent activity by the very *quality* of its Fat.

So say Physicians, who have the Public Health at heart.

It is, therefore, not *enough* that Soap be *pure*.

Safety demands that it also be sterilized and *fortified against infection*.

It is not enough that it be Antiseptic (like Carbolic Soap), but that it be bland, soothing, softening, healing and free from all unpleasant druggy odors, all biting, burning or tingling sensations.

It must "Do Good by Stealth" and hide its kindly power behind the pleasant outwardness of such Soaps as are merely made to please the senses.

Now, there *is* a Soap which qualifies on *all* of these points—Mother!

It is, first of all, as pure as care can make it, overflowing with bland, creamy, softening, "Sweet-Oil" characteristics, which "leave a pleasant farewell after them"

But, plus all these, it contains the vital addition of a *Skin Specific* famous among Physicians everywhere under the name of "Resinol."

This is not, in itself, advertised to the General Public, but is widely prescribed and used by Physicians.

"Resinol" is so soothing and powerful that it kills the sting of a wasp in two minutes, and instantly relieves the most aggravated itching, or surface inflammation.

It heals slow sores that nothing else has healed, while being so harmless that one might eat some of it.

Resinol is also the most effective Germ-destroyer which is at once soothing, healing, and which possesses the power to put Pain or Irritation to Sleep in any Skin Trouble, Chafing, Sunburn or Prickly Heat.

Such is the Vital Element in Resinol *Soap*, which fortifies it against Infection, makes it heal small scratches or irritations without care, soothes and exhilarates after using, softens hard water, and gives a satin-like smoothness to the skin.

The odor of Resinol Soap is delightfully "clean" and refreshing, suggesting faintly the fine fragrance of real, old-time, Russia Leather.

Its use—for Toilet, Bath and Hair-wash, and more than all else, for *Baby's* Soothing Bath. Its price from Druggists is 25 cents for a cake which should last over two months.

Resinol Chemical Co., Baltimore, Md.

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The "Best" Tonic

For the Convalescent

At no time during a severe sickness is the patient's vitality at so low an ebb as in commencing convalescence. It is then the system must be repaired by building up the wasted tissues and sending rich, red blood through the veins. The crisis is over, but there is still danger of a relapse. Nothing will do more to prevent sinking back into disease and fever than

Pabst Extract
The Best Tonic

combining as it does the nutritive and digestive elements of pure, rich barley malt, with the quieting and tonic effects of the choicest hops. The system easily and thoroughly assimilates the nourishment offered in this predigested form. The patient is assured peaceful rest and refreshing sleep. At the same time the appetite is stimulated, causing a desire for, and making possible the digestion of heavier foods, after which the road to recovery is short.

Pabst Extract
The Best Tonic

strengthens the weak, builds up the run down, cheers the depressed. It will nourish your nerves, enrich your blood and invigorate your muscles. It gives sleep to the sleepless, relieves dyspepsia and is a boon to nursing mothers.

25c at all Druggists
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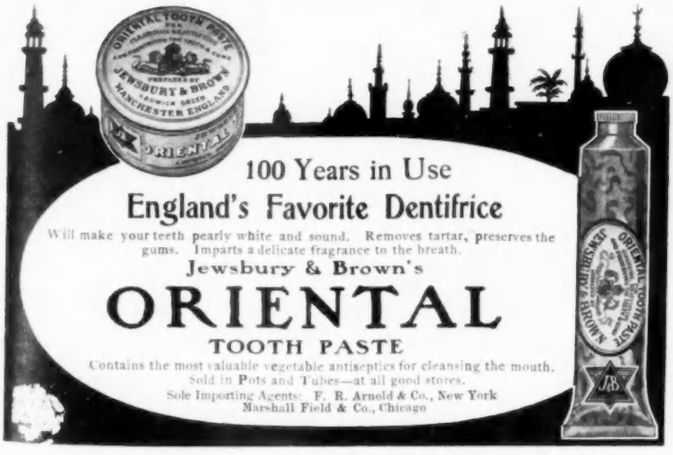

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